

February 18 7:30 pm
"A Portrait of David Hockney"

a slide lecture by Peter Goulds, Director, L. A. Louver Gallery, Los Angeles, Admission: \$5.00, students \$3.00

March 4, 12 noon

Gallery tour with Ellen Ekedal, Director, Laband Art Gallery

A fully illustrated catalogue designed by the artist will accompany the exhibition.

The exhibition continues through March 14, 1987

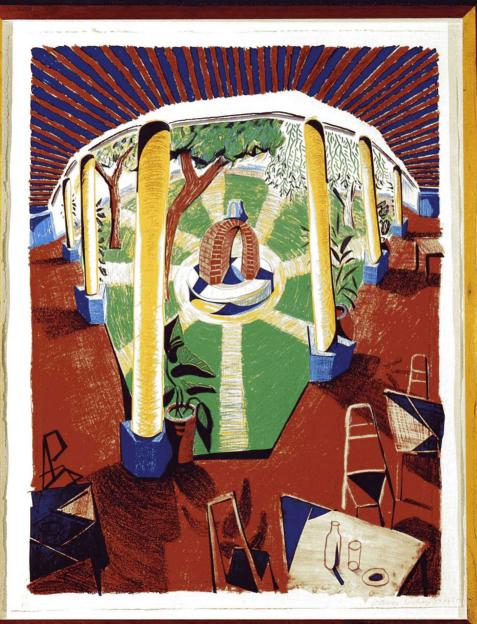
The Fine Arts Advisory Board of Loyola Marymount University cordially invites you to a reception

in celebration of the opening

DAVID HOCKNEY PORTRAIT DRAWINGS 1966-1984

Thursday, January 29, 1987 from 7-9 pm

Laband Art Gallery Loyola Marymount University





DAVID HOCKNEY

A SELECTION OF PRINTS

JUNE 24-JULY 22, 1989



"BROOK HOPPER," 1976 lithograph, edition 92 38 x 28 inches

WELL III," 1985 h, edition 80 inches

834 NORTH LA BREA • LOS ANGELES, CA 90038 • (213) 460-2924





David Hockney: Travels with Pen, Pencil and Ink Portland Center for the Visual Arts, April 3-May 14, 1978

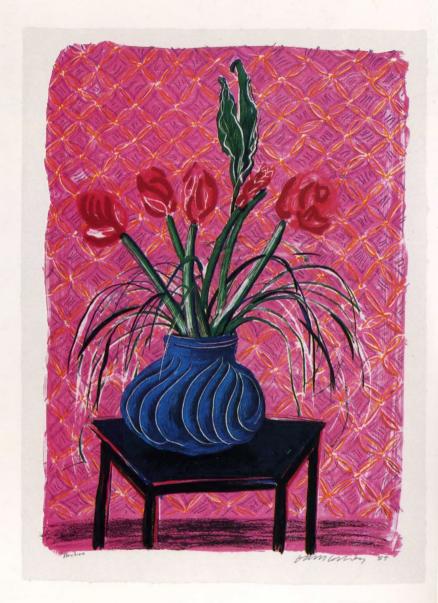
HOCKNEY, DAVID

LIBRARY JAN 31 1986

MUSEUM OF ART

AMARYLLIS IN VASE

1985 50×36 inches, 10 color lithograph on TGL white handmade paper
 Printed and published by Tyler Graphics Ltd.
 © David Hockney / Tyler Graphics Ltd. 1985



DAVID HOCKNEY

New Color Lithographs

May 1985



TYLER GRAPHICS LTD.

P.O. Box 294, Bedford Village, N.Y. 10506 (914) 234 - 9446

Los Angeles. gregory March 1782 31 54

The Philbrook Museum of Art Membership Office PO. Box 52510 Tulsa, Oklahoma 74152

Non-Profit Organization U. S. POSTAGE そこし

PAID Permit No. 836 Tulsa, Oklahoma

LOS ANGELES CTY MUSEUM OF ART 1
RESEARCH LIBRARY
5905 WILSHIRE BLVD
CA 90036
LOS ANGELES

Three Great Ways to See Hockney Sunup, Twilight, and High Noon Workshops. Join

us on Saturdays throughout the exhibition for a series of wonderful adult photography and drawing workshops led by professional artists. July 16 and 23 at 7:00 a.m.; July 30 and August 6 at noon; August 13 and 20 at 7:00 p.m. Free. Enrollment is completely flexible — come for

one, or come for all. But please call to reserve space: 749-7941, Tuesday-Friday, between 9:30 and noon. Ask for RoShelle. Or use the mailable form in the current members' bulletin.

Meet the Artist on Videotape. Hear Hockney talk about his photography in the 55-minute color video "David Hockney," on view in the gallery

throughout the exhibition. Take a Sunday Tour. Join a Docent any Sunday at 2:00 in the Great Hall for an informed and casual

introduction to the exhibition. The exhibition is made possible by Facet

Enterprises, Inc., the State Arts Council of Oklahoma, and the National Endowment for the Arts.

It continues through August 21.

to a Members-Only Preview of the Special Exhibition

Photographs by David Hockney

Saturday, July 9, 1988

You are cordially invited

from 6:00 to 8:00 p.m. at The Philbrook Museum of Art

INVITATION ADMITS TWO:

KINDLY PRESENT FOR ADMITTANCE

R. S. V. P. BY JULY 5 WITH ATTACHED CARD

WINE AND HORS D'OEUVRES

2727 South Rockford Road

LESLIE SACKS FINE ART



Celia In A Wicker Chair, 1974

DAVID HOCKNEY

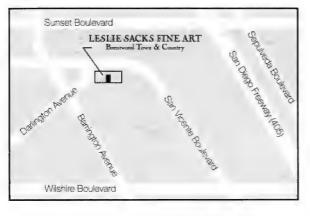
FOUR DECADES OF SELECTED GRAPHICS

September 13 - October 18

LESLIE SACKS FINE ART

Brentwood Town and Country 11640 San Vicente Boulevard Los Angeles, California 90049 Phone: (310) 820-9448 FAX (310) 207-1757

ADDRESS CORRECTION REQUESTED



TUESDAY TO SATURDAY, 10 AM - 6 PM VALIDATED ON-SITE PARKING

L.A.C.M.A.

HOCKNEY, DAVID Permit No. 1839 Oxnard, CA

Bulk Rate

Adadodhan Hailadaiddaidaidhaidhaidh 9*1*****3-DIGIT 900 MS. CAROL ELIEL, CURATOR 5905 WILSHIRE BLVD LOS ANGELES CA 90036-4597



Likeness

Recent Portrait Drawings by David Hockney

APRIL 26 – JUNE 4, 2000 UCLA **HAMMER** MUSEUM

This exhibition was made possible through the generosity of Merle and Jerry Measer.

David Hockney, Maurice Payne. Los Angeles. 11 September 1999 (detail), 1999. Pencil on gray paper using a camera lucida. © David Hockney. Photo: Steve Oliver.



The room, Manchester Street 1967 96×96 in





Photograph by Peter Schlessinger



The room, Tarzana 1967 96 x 96 in

David Hockney

Private view 3-6 Thursday 18 January

Exhibition from 19 January 1968

Mondays-Fridays 10-5.30 Saturdays 10-1

A spiash, a lawn, two rooms, two stains, some neat cushions and a table . . . painted

Kasmin Limited 118 New Bond Street

London W1

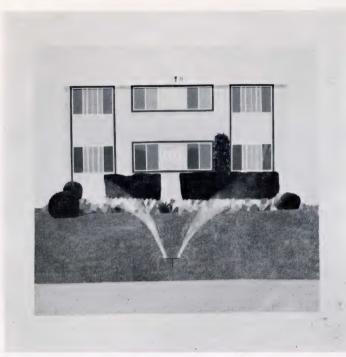
Telephone: 01-629 2821/2



Some neat cushions 1967 62×62 in



A table 1967 60×60 in



A neat lawn 1967 96×96 in

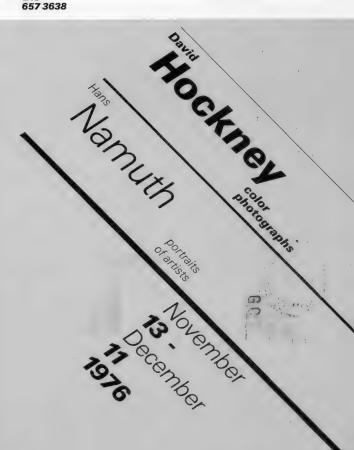


A bigger splash 1967 96×96 in

Broxton Gallery

69 N. La Cienega Blvd. os Angeles, alifornia 0069

213



DAVID HOCKNEY New Color Lithographs

FIVE STILL LIFES

A new portfolio of 20" x 24" Polaroid Photographs

ROBERT CUMMING BETTY HAHN ROBERT FICHTER VICTOR SCHRAGER WILLIAM WEGMAN

SEPTEMBER 5-30

Opening Friday, September 5 , 7-10 p.m.

NEILG.OVSEY EALLEIRY

3814 Ventura Blvd., 2nd Floor • Sherman Oaks, California 91423 • (213) 788-5382



· LARGELITHOGRAPHS • DAVID HOCKNEY ELLSWORTH KELLY JAMES ROSENOUIST ART RESEARCH LIBRARY GALLERY HOURS: M-F 9:30-5:30 LOS ANGELES COUNTY MUSEUM OF ART APR 2 5905 WHISHIRE BOULEVARD

CELIA BIRTWELL AUGUST 1981



HOCKNEY NOW Lithographs Aun 30 - 1979

TOM WESSELMANN

Hand Colored Embossings

SEPTEMBER 12 - OCTOBER 31
Opening Reception Wednesday, Sept. 12

Opening Reception Wednesday, Sept. 12 7:00 P.M. - 10:00 P.M.

CALLERY CALLERY

13814 Ventura Blvd., 2nd Floor Sherman Oaks, California 91423 Telephone: (213) 788-5382

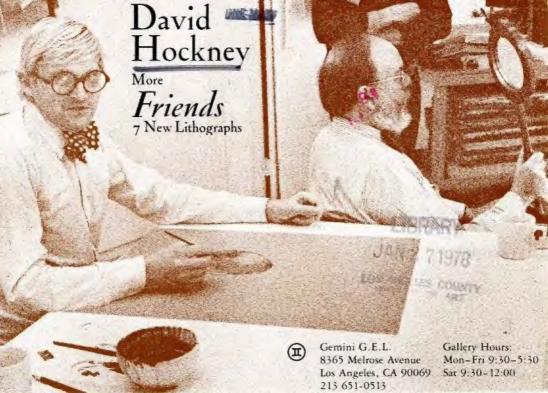


Stephanie Barron L.A.C.M.A. 5905 Wilshire Blvd. Los Angeles, Oa 90036

OGT 2 0 1979

LOS ANGELES COUNTY





June 15-July 27, 1985

Portraits.

Opening: 3–5 pm Saturday, June 15

David Hockney



THE ACROBAT, 1964 17 3/4" x 22 3/4" Aquatint etching, Edition 15

DAVID HOCKNEY NOVEMBER 13—DECEMBER 29, 1979

LOS ANGENES COUNTY

MUSEUM OF ALT

ADV ABURIOS CAUNCY Missin of Art 5905 Wilchird L.A., CA. 50336



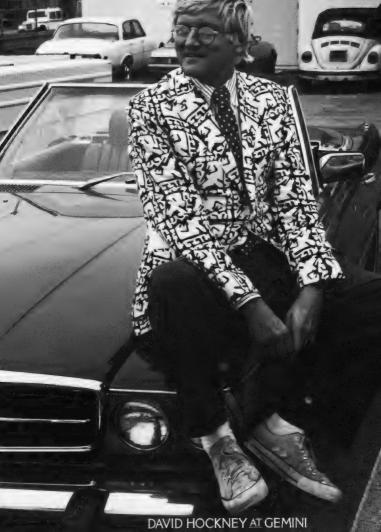


Photo: Sidney B. Felsen

NEW ETCHINGS

GEMINI G.E.L. 8365 MELROSE AVE LOS ANGELES 90069 • 213 651-0513 CALLERY HOURS: M-F 9:30-5:30 SAT. BY APPOINTMENT

HOCKNEY,

OF AR 5905 WILSHIRE BLVD LOS ANGELES, CA 90036 LIBRARY DEC 2 1 1984

DAVID

LOS ANGELES COUN



Padiglione d'Arte Contemporanea di Milano

Accademia di Belle Arti di Brera

David Hockney fotografo

Mostra organizzata dal Centre National d'Art et de Culture Georges Pompidou Musée National d'Art Moderne di Parigi

INVITO

Mercoledì 7 settembre 1983, ore 18.00 ACCADEMIA DI BRERA

AULA MAGNA via Brera 28

dall'8 settembre al 9 ottobre

orari: 9.30-12/14.30-17.30 domenica: 9.30-13.30; chiuso il lunedì

FIRMADA

LOS almeles dumini

SEP 9 1983

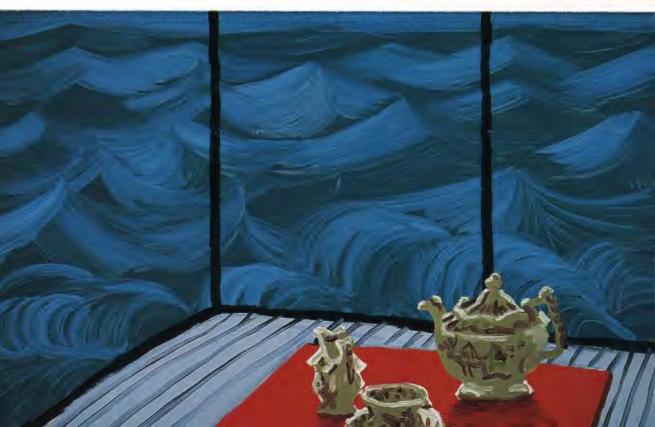
L'Assessore alla Cultura Guido Aghina Il Sindaco Carlo Tognoli Il Direttore dell'Accademia Andrea Cascella David Hockney

Einladung zur Eröffnung in der Kestner-Gesellschaft Hannover, Warmbüchenstr. 16 am 22. Mai 1970, 20 Uhr

Bilder + Graphik

Die Ausstellung dauert bis 21. Juni 1970

HOCKNEY, DAVID



DAVID HOCKNEY

SOMENEWPICTURES

February 7- March 19, 1990

The Board of Trustees and Director Fritz Frauchiger cordially invite you to a Members Opening Reception on

Tuesday, February 6, 1990 7:00-9:00pm

There will be NO PARKING at the Museum.

Please park at Roosevelt High School
corner of Mott-Smith Drive and Nehoa Street.

Shuttles will transport vou to and from the Museum.

THE CONTEMPORARY MUSEUM Honolulu, Hawaii 526-1322

JIM DINI DAVID HOCKNEY WORKS ON PAPER

8 MAY - 3 JUNE

PATRICIA HEESY GALLERY 50 W 57 STREET NY NY 10019 212 245 1420

David Hockney

PRINT RETROSPECTIVE

OCTOBER 18 - NOVEMBER 28

Knoedler

LIBRARY LOS ANGELES COUNTY MUSEUM OF ART LOS ARGELES, CALIFORNIA

CATALOGUE AVAILABLE

21 East 70th Street New York 628-0400 OCT 1 2 1973 David Flocklicy

20 Photographische Bilder 20 Photographic Pictures

2.April-24.Mai 1977 April 2nd-May 24th, 1977

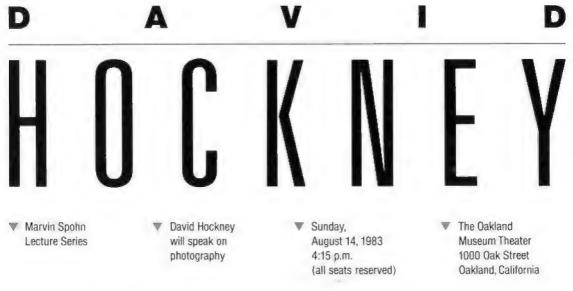
Wir würden uns freuen, Sie zur Vernissage am Freitag, 1. April 1977 zwischen 18–20 Uhr begrüssen zu dürfen

You are cordially invited to attend the opening on Friday, April 1st, 1977 from 6 p.m. to 8 p.m.



Galerie André Emmerich Tödistrasse 40, CH-8002 Zürich Telefon 01/25 03 00

Dienstag bis Freitag 10–18 Uhr Samstag 10–16 Uhr



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NON-PROFIT C

Marvin Spohn Lecture Series

DAVID HOCKNEY

will speak on photography

▼ Sunday, August 14, 1983 4:15 p.m., Museum Theater Tickets: \$2.00 OMA Members, \$3.00 Others All seats by reservation only

▼ To make reservations beginning August 1, telephone (415) 273-3005 (ext. 23). Tickets will be held at Lecture Desk, 1st Level, Museum Entrance until 3:55 p.m. Sunday, August 14, or arrangement may be made to pick them up at

Museum Bookstore.

 This lecture series honoring Marvin Spohn (1934-1976), a California graphic artist, is funded by a friend of The Oakland Museum Art Department.

 Prior lectures in the series 1980-1982 were by: Robert Johnson, Michael Smith, Maudette Ball, Marcia Weissman and Joseph Goldyne. L.A. COUNTY MUSEUM OF ART 5905 WILSHIRE BLVD. LOS ANGELES, CA 90036

LIBRARY

AUG 1 2 1983

MUSEUM OF ART



DAVID HOCKNEY

Drawings and Selected Prints

September 9 through October 4, 1975

An illustrated catalogue with accompanying text by John Loring is available upon request \$5.00



ONE-MAN



ATT MR MAURICE TUCHMAN 5905 WILSHIRE BLVD LOS ANGELES CA 90036

LOS ANGELES CNTY MUSE

Margo Leavin Gallery 812 North Robertson Boulevard Los Angeles, California 90069 Lasterasey

A Rake's Progress 1961-63
A Hollywood Collection 1965
Illustrations for Fourteen Poems from C.P. Cavafy 196
Six Fairy Tales from the Brothers Grimm 1969
Weather Series 1973
The Blue Guitar 1976-77
And a selection of other prints by

David Hockney from 1961-1977

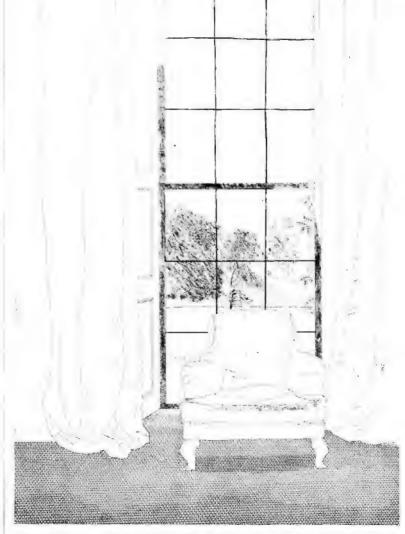
November 28-December

L.A. LOUVER GALLERY

DEC 1 5 1978

LOS AUGUSTES COUNTY
MUSEUM OF ART

55 North Venice Boulevard Venice California 902 Tuesday-Saturday 12 noon-6 pm (213) 396 663 Reception: Tuesday November 28 6-9 pm



Home: Etching and Aquatint 18" x 13" Six Fairy Tales From the Brothers Grimm



THE HOLLYWOOD ROOSEVELT HOTEL

CORDIALLY INVITES YOU TO JOIN US IN TOASTING MR. DAVID HOCKNEY

and ASSEMBLYMAN MICHAEL ROOS

and COUNCILMAN MICHAEL WOO

AT A CHAMPAGNE RECEPTION Celebrating the Saving of our

David Hockney Swimming Pool Friday, APRIL 29, 1988

> 5:00 to 7:00p.m. **POOLSIDE**

R.S.V.P

(213) 466-7000 ext. 8104



7000 Hollywood Boulevard

HOCKNEY, DWIJ

988



OUR DAVID HOCKNEY SWIMMING POOL HAS BEEN SAVED!

THE HOLLYWOOD ROOSEVELT HOTEL

CORDIALLY INVITES YOU TO JOIN US IN TOASTING

MR. DAVID HOCKNEY

and ASSEMBLYMAN MICHAEL ROOS

AT A CHAMPAGNE RECEPTION

CELEBRATING A VICTORY FOR ART THURSDAY, APRIL 7, 1988

5:00 to 7:00p.m.

POOLSIDE



7000 Hollywood Boulevard R.S.V.P. (213) 466-7000 ext. 8104 Mr. Maurice Tuckm Los anceles County

L.a. la

90036



Shoes, Kyoto 1983 photographic collage 44×39 ins

Kasmin invites you to the private view of an exhibition of **New Work with a Camera**

DAVID HOCKNEY

3-6pm Tuesday 5 July 1983 until end of August with a change halfway

22 CORK STREET LONDON W1 01-439 1096



Anne

Kasmin invites you to an exhibition of homemade prints by

DAVID HOCKNEY

from 9 December 1986

© DAVID HOCKNEY

PRINTED MATTER

Carnegie Edgerton

Twentieth Century Art

Los Angeles, Cal. 90036, U

Assistant Curator,

Los Angeles County
Museum of Art
5905 Wilshire Blvd.

2 CORK STREET LONDON W1 01-439 1096

KNOEDLER GALLERY



Detail 'George Lawson and Wayne Sleep' 1982 composite polaroid portrait 54×30 ins

Kasmin invites you to the private view of an exhibition of portraits by

DAVID HOCKNEY LIBRARA

3-6 pm Tuesday 29 June 1982 AUG 1 3 1987

MUSEUM OF ART

David Hockney

New Work

 $Prints \cdot Drawings \cdot Paintings$

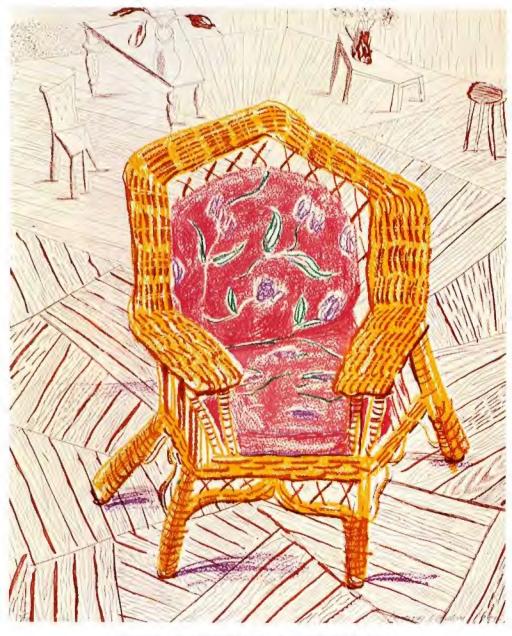


December 5 to January 4, 1986

André Emmerich Gallery

41 East 57th Street, New York 10022 · Telephone (212) 752-0124

Preview Thursday, December 5 from 5 to 7 p.m.



Number one chair 1985-86 etching, fithograph 22 \times 18 ½ ins

DAVID HOCKNEY

Still lives and Interiors

Kasmin invites you to an exhibition of etchings, aquatints and lithographs by

DAVID HOCKNEY

from 5 August 1986



The Art Research Library
Los Angeles County
MUSeum of Art
5905 Wilshire Blvd.
Los Angeles, Cal. 90036

PRIMITED MATTER

2 CORK STREET LONDON W1 01-439 1096





'Hotel at Sian', 1981 Watercolour 14×17 ins

Kasmin invites you to the private view of an exhibition of drawings and photographs of China by

DAVID HOCKNEY

on the occasion of Thames and Hudson's publication of 'China Diary'

3–6pm Tuesday 2 November 1982

22 CORK STREET LONDON W1 01-439 1096

ONE-MAN

HOCKNEY

DAVID HOCKNEY

NEW PAINTINGS AND DRAWINGS

EXHIBITION OPENING MARCH 14

CONTINUING TO APRIL 8 1967

LANDAU-ALAN GALLERY

766 MADISON AVENUE NEW YORK

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAR 1 0 1967

LANDAU-ALAN GALLERY



SUNBATHER, 72 x 72 inches.

CATALOGUE

8

All paintings are dated 1967, and are painted in acrylic

- 1 The Little Splash, 16 x 20 inches.
- 2 The Splash, 72 x 72 inches.
- 3 Portrait of Nick Wilder, 72 x 72 inches.
- 4 Hollywood Garden, 72 x 72 inches.
- 5 Sunbather, 72 x 72 inches.
- 6 Beverly Hills Housewife, diptych, 72 x 144 inches.
- 7 A Small Sunbather, 18 x 12 inches.
 - Four Different Kinds of Water, 4 canvases, each 12 x 8 inche
- 9 A Lawn Sprinkler, 48 x 48 inches.
- 10 A Lawn Being Sprinkled, 60 x 60 inches.

A GROUP OF DRAWINGS.

חטטתיין, שיוטיש



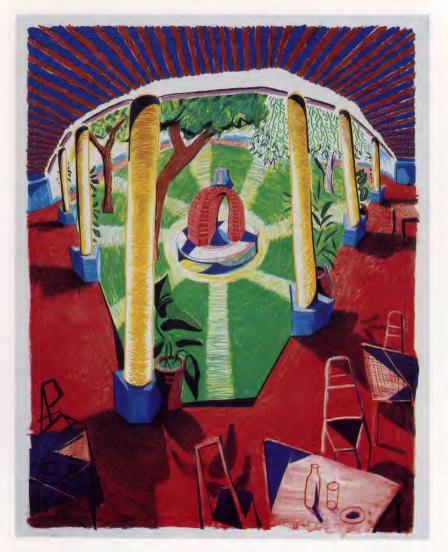
The Perspective Lesson, 1985, lithography, Ed. 50, $30^{\prime\prime}$ x $22^{\prime\prime}$

LIBRARY

FEB 07 1986

MUSEUM OF ART

David Hockney



Views of Hotel Well III, 1985, lithography, Ed. 80, 481/2" x 38"

logue of exhibition **David Hockney** of Hotel Well I, 1985, lithograph, Ed. 75, 311/4" x 41" of Hotel Well II, 1985, lithograph, Ed. 75, 25" x 32" of Hotel Well III, 1985, lithograph, Ed. 80, 48½" x 38" Acatlan: First Day, 1985, lithograph, Ed. 70, 29½" x 74"

Acatlan: Second Day, 1985, lithograph (2 parts), Ed. 98,

Acatlan, Two Weeks Later, 1985, lithograph, Ed. 98 (2 parts).

embroke Studio Chairs, 1985, lithograph, Ed. 98, 18½" x 22"

oke Studio with Blue Chairs and Lamp, 1985, lithograph.

oke Studio Interior, 1985, lithograph, Ed. 70, 40½" x 49½" Dining Room, 1985, lithograph, Ed. 98, 32" x 40"

With Green Hat, 1985, lithograph, Ed. 98, 30" x 22" elia, 1985, lithograph, Ed. 82, 30" x 21½"

rsation In the Studio, 1984, lithograph, Ed. 45, 24" x 29"

age of Gregory, 1985, lithograph, Ed. 50, 30" x 22"

erspective Lesson, 1985, lithograph, Ed. 50, 30" x 22"

74"

rllis in Vase, 1985, lithograph, Ed. 80, 50" x 36"

Wider Perspectives Are Needed Now An exhibition of recent lithographs

December 17, 1985 – January 18, 1986

North Venice Boulevard, Venice, California 90291

Tuesday through Saturday 11-5 pm and by appointment

THOCK NEY, DAVID

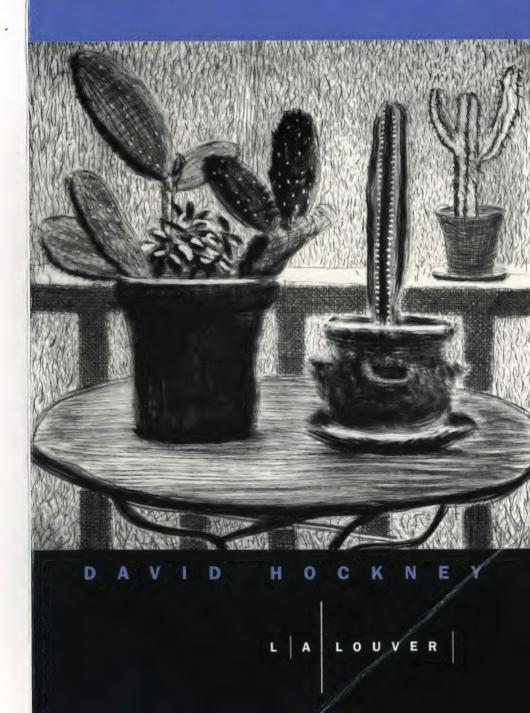
LALOUVER



45 NORTH VENICE BOULEVARD, VENICE, CALIFORNIA 90291

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E MAIL INFO@LALOUVER.COM



Recent Etchings

Published by David Hockney

SIGNED AND NUMBERED EDITIONS WITH ARTIST PROOFS AND A B.A.T.

- Van Gogh Chair (Black), 1998
 Paper: 371/4 x 341/2 inches
 Plate: 29 x 28 inches.
- Peonies in a Glass Vase. 1996.
 Paper. 38 1.4 x 30 1.2 inches.
 Plate: 30 x 24 inches.
- 3. Van Gogh Chair (White), 1998 Paper: 371.4 x 341.2 inches Plate: 29 x 28 inches
- Black Wire Plant, 1998
 Paper: 301/2 x 36 inches
 Plate: 24 x 30 inches
- Homemade Etching, 1998
 Faper: 381/4 + 301/2 Inches
 Plate: 30 x 22 1/8 inches.
- Wooden Stool with Block, 1998 Paper. 35 x 261/2 inches Plate: 29 x 203/4 inches.
- Chair with Book on Red Carpet, 1998
 Paper: 381/4 x 301/2 inches
 Plate: 30 x 24 inches
- 8 Carti on Terrace 1998
 Paper: 371/2 x 341/2 inches
 Plate: 29 x 28 inches.
- Red Wire Plant, 1998
 Paper, 301/2 x 36 inches
 Plate: 24 x 30 inches.
- Steel Stool with Newspaper, 1998
 Paper: 36 x 201/2 inches
 Plate: 29 x 203/4 inches.
- Brenda, 1998
 Paper: 44 x 301/2 inches
 Plate: 341/4 x 22 inches.
- Soft Celia, 1998
 Paper: 44 i 301/2 inches
 Plate: 341/4 i 22 inches
- L3 Maurice 1998 Paper: 44 + 30 1 2 riches Plate: 341/4 x 22 inches.
- Brenda with Cigarette, 1998
 Paper 44 x 301/2 inches
 Plate: 341/4 x 22 inches.
- Dog Wall. 1998
 Set of 15 etchings on Somerset Textured Soft White paper in varying sizes.

June 29 - August 28, 1999

Recent Etchings

Opening Reception

for L.A. International:

Friday, July 16, 1999

6:00 - 10:00pm

Valet Parking



Eugenia Cucalón Gallery in collaboration with Joseph Devernay presents a collection of PRINTS FROM THE 1960's & 70's

HOCKNEY

MAY 24 TO JUNE 28, 1985



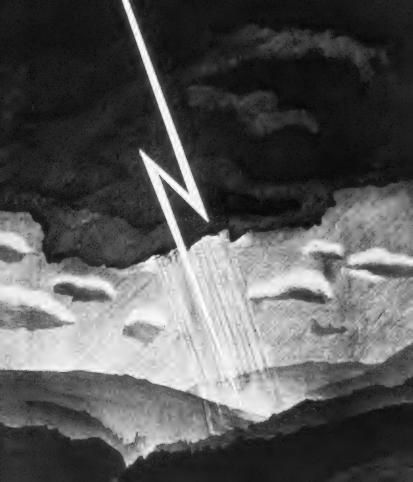


OPENING RECEPTION THURSDAY, MAY 23 6:00 TO 8:00 P.M.

HOCKNEY.

Mr. Maurice Tuchman Curator Los Angeles county Mus. of Art Milehire Blvd. Los Angeles. De. 90036

Eugenia Cucalón Gallery



THROUGH OCTOBER 15 1988

DAVID HOCKNEY

"WEATHER SERIES"

908 COLORADO AVENUE SANTA MONICA, CALIFORNIA 90401 (213) 393-0069

 $P_G E_A E_L C_E F_Y$

OPENING RECEPTION
THURSDAY SEPTEMBER 8 1988 • 6 TO 8 PM

DAVID HOCKNEY New Portraits of "Friends

8365 Melrose Avenue
Los Angeles, California 9665 BRAN 81 1977

Gallery Hours:
Mon. - Fri. 9:30 - 5:30
Saturday 9:30 - 12:00

GEMINI G.E.L.

 (Π)

DAVID HOCKNEY

PRINTS FROM THE SIXTIES & SEVENTIES

FEBRUARY 3-FEBRUARY 24, 1990

LORENCE MONK GALLERY

568 BROADWAY NEW YORK 10012 TELEPHONE 212/431-3555

NICHOLAS WILDER GALLERY 225½ Santa Monica Blvd., Los Angeles 90046 • Phone (213) 656-0770

ONE-MAN

DAVID HOCKNEY

WORKS WITH THE EYE

May 11 through May 29 LIBRARY

DEC 10 1976

LOS ANGELES COUNTY

Mr. Wilder can be seen by appointment only

Sallery hours: 1:00 a.m. - 5:00 p.m.

Lugeday - Saturday

MUSEUM OF ART

NEW YORK

"SPACE & LINE"

RECEPTION FOR THE ARTIST:

6:00 - 8:00 PM

exhibition through may 24

1018 MADISON AVENUE, MEM YORK, MY 1002 TELEPHONE 212/472-2781





January 8–February 26, 2000

Opening Reception: Friday, January 7, 6:00-8:00 р.м.

An exhibition catalogue will be available.

PILLSBURY PETERS FINE ART

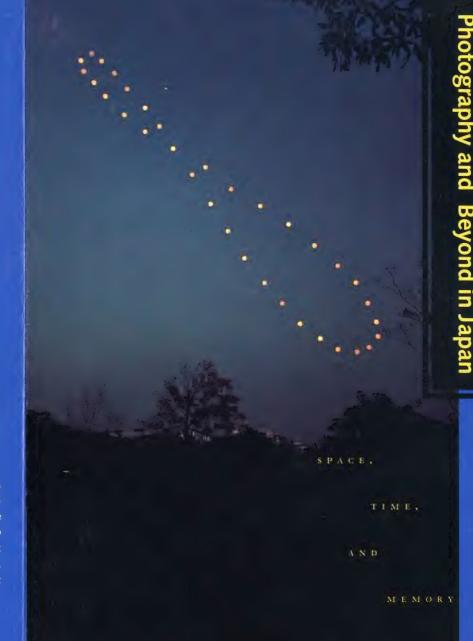
1913 FAIRMOUNT - DALLAS, TEXAS 75201 TEL 214.969.9410 - FAX 214.969.9023

Valet parking



Private collection ·ui 8/2 LI X 8/2 GI Colored crayon 9461 puoziny 'xinsoya Study of Water, England, b. 1937 David Hockney

> Hitoshi Nomura Japan, b. 1945 The Analemma '90—Forenoon 1990 Chromogenic-development (Ektacolor) print 44 1/4 x 44 1/4 in. Hara Museum of Contemporary Art



Comprising a representative selection of works on paper from all phases of a career that has been celebrated internationally for more than three decades, this exhibition draws from the artist's collection and from public and private lenders around the world.

david hockney

The show focuses on the absolutely central role of drawing in Hockney's practice and contains more than 150 works executed with a variety of traditional media and also with the aid of new technology.

This exhibition was organized by the Hamburger Kunsthalle in association with the Royal Academy of Arts, London, and the Los Angeles County Museum of Art.

The Los Angeles presentation was made possible by BMW. Additional support was provided by Cecile Bartman and Beatrice and Philip Gersh through the **Exhibition Benefactors Program.**

The President and Trustees of the Los Angeles County Museum of Art cordially invite you to attend a reception and viewing of the exhibitions

ime, and Memory

a drawing retrospective

We encourage you to use the complimentary parking available in the lot on the southeast corner of Wilshire Boulevard and Spaulding Avenue and in the center level of the garage on Ogden Drive. Please enter the museum through the Wilshire Boulevard entrance.

Please present this invitation two and is not transferable.

equesqu' Espinary 14.

ITA to museum yiu

the Hara Museum of Contemporary Art, Tokyo; Robert Stearns, guest curator. Its organization and international tour were funded by grants from Japan/United States Friendship Commission, the Asahi Shimbun Cultural Foundation, and the Kao Foundation for the Arts, with additional support from Japan

This exhibition is an examination of the dramatic impact of photography on Japanese contemporary arts. It presents over one hundred works created in the past twenty years by twelve Japanese artists, many of whom will be introduced to Western audiences for the first time. Few of the artists consider themselves conventional photographers, seeing themselves instead as painters, sculptors, or printmakers. Works in

Photography and Beyond in Japan:

Creative Co. This exhibition is presented under the auspices of the Japanese Consulate General in Los Angeles. Technical assistance was provided by the American Federation of Arts.

the exhibition range from conventional prints to sculptural works and include formats that redefine the medium, including threedimensional images and computer-synthesized pictures.

Wednesday evening, February 21, 1996 from seven until nine o'clock

> Los Angeles County Museum of Art 5905 Wilshire Boulevard

Business attire

Space, Time, and Memory

Please reply by Wednesday, February 14.

or transferable, Ajuo simpe il m not this invitation

SHOLLIGH

David Hockney

WITH twenty-five dogs upstairs

and some drawings of friends

7 APRIL - 6 MAY 19







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David Hockney

PHOTOGRAPHS of CHINA

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Jan.23-Feb.10 1989



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--新作ペインティング --

1989年10月23日(月)—11月25日(土) am11:00-pm7:00 日曜・祝日休廊

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David Hockney Chair with a Mind of It's Own, 1988 oil on canvas, 68.8×67.8cm

David Hockney

NEW PAINTINGS Flower, Chair, Interior

23 October — 25 November 1989



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LANDESCAPE

Curated by Lela Hersh & Ann Worthing

September 14 – October 16
Dening reception for the artists
Friday, September 14, 1984

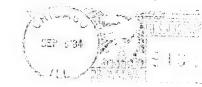
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5:00 - 7:30 pm

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Los Angeles County Museum 5905 Wilshire Blvd. Los Angeles. Calif. 90036

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103 MORESTER OF STATE

Catalogue

"Jua on Table, March 1986," 81/2" x 11" "Still Life with Curtains, March 1986," 8½" x 11"

"Celia with Chair March 1986." 81/2" x 11"

"Two Red Chairs, March 1986," 81/2" x 11" "Two Red Chairs and Table, March 1986," 81/2" x 11"

" Bowl of Fruit, April 1986," 11" x 81/2"

"The Round Plate, April 1986," 81/2" x 11" "The Red Pot, April 1986," 14" x 81/2"

"The Red Chair, April 1986," 11" x 81/2"

"Black Plant on Table, April 1986," 22" x 251/2" (6 panels) "Waying, April 1986," 11" x 81/2"

"Dancing Flowers, May 1986," 22" x 251/2" (6 panels)

"Lemons and Oranges, May 1986," 81/2" x 14" "Ian and Heinz, June 1986," 81/2" x 11" "Growing, June 1986," 11" x 81/2"

"Three Black Flowers, May 1986," 11" x 81/2." "The Drooping Plant, June 1986," 11" x 81/2"

"Apples Pears and Grapes, May 1986," 81/2." x 14" "Grey Blooms, May 1986," 14" x 17" (2 panels) "Red Blue and Wicker, July 1986," 11" x 81/2"

"Mulholland Drive, June 1986," 11" x 17" "Man Looking for His Glasses, April 1986," 812" x 11"

"Self-Portrait, July 1986," 22" x 81/2" (2 panels) "Livingroom and Terrace, July 1986," 17" x 22" (2 panels) "Walking, June 1986," 17" x 11"

"The Tall Tree, September 1986," 28" x 81/2" (2 panels)

"Landscape with a Plant, July 1986," 11" x 17" "Green Grey and Blue Plant, July 1986," 17" x 22" (2 panels)

"Celia with Guest, July 1986," 81/2" x 11" "Man Reading Stendahl, July 1986," 14" x 81/2"

"Flowers Apple and Pear on a Table, July 1986," 22" x 17" (4 panels) "Red Blue and Green Flowers, July 1986," 28" x 81/2" (2 panels)

Home Made Prints

Friday, December 5, 7-9 pm Valet Parking

a reception for the artist

You are cordially invited to attend

David Hockney

December 6, 1986 – January 3, 1987

L.A. LOUVER

55 North Venice Boulevard, Venice, California 90291 Tuesday through Saturday, 11 am-5 pm



David Hockney



Flowers Apple and Pear on a Table, July 1986, 22 x 17," Four panels

L.A. LOUVER is pleased to announce

The current exhibition of Home Made Prints by David Hockney has been extended through January 17, 1987. A full-color illustrated catalogue of the exhibition is available at the gallery for \$15.

L.A. LOUVER

55 North Venice Boulevard, Venice, California 90291 213/822-4955

SYMPOSIUM ON CONTEMPORARY ART

Focus on David Hockney

Leo S. Bing Theater • Sunday, March 6, 10 A.M.-1 P.M.

While David Hockney's images are well known, the theoretical bases of his work have yet to be acknowledged fully. In this symposium three eminent art historians assess Hockney's art and then join together to answer questions from the audience.

10 A.M.

"A Prodigy's Progress:
Art History and Personal History
in the Art of David Hockney"
Richard Martin, editor,
Arts Magazine

H P.M.

"David Hockney as a Portrait Painter" Gert Schiff, professor of fine arts, New York University

Noon-2 P.M. Lunch break 2 P.M.

"Bringing People into the Picture" Marco Livingstone, art historian and Hockney biographer

3 P.M.

Questions from the audience

This symposium, held in memory of Jaye Haddad, is made possible by a gift from Joseph Haddad, with additional support provided by AT&T and the California Arts Council.

Admission is free to museum members and included in the admission fee for the general public.

David Hockney: A Retrospective was organized by the Los Angeles County Museum of Art and is supported by an indemnity from the Federal Council on the Arts and the Humanities.

This exhibition is made possible by AT& L.

DAVID HOCKNEY

A RETROSPECTIVE

FEBRUARY 4 - APRIL 24, 1988
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Dominique Bozo Directeur du Musée national d'art moderne ont le plaisir de vous inviter à la présentation de l'exposition

Président du Centre national d'art et de culture Georges Pompid

David Hockney Photographe

Jean-Claude Groshens

Le mercredi 7 juillet 1982 à 18h Salle contemporaine



ALL SEIJM OF ART

Exposition présentée jusqu'au 12 septembre 1982 Invitation valable pour 2 personnes



1989

本年もよろしくお願い申し上げます



David Hockney "California Interior" acrylic on canvas 91.4×91.4cm 1985-86

新年は1月11日に開廊いたします

NISHIMURA GALLERY

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HOCKNEY, DAVID

年賀

HOLIDAY: December 29—January 10,1989

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HOCKNEY, DAVID

Thomas Gibson Fine Art Ltd

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LOS ANGELES CO NTY



David Hockney

The Room, Tarzana, 1967 Acrylic on canvas 96×96in/244×244cm

Provenance: Kasmin Gallery, London Rory McEwen, London Private Collection, London

Exhibited:

London, Kasmin Gallery, 1968
London, The Whitechapel Art Gallery,
David Hockney, Paintings, Prints and Drawings,
April–May 1970, catalogue number 67.7.
Hannover, Kestner-Gesellschaft, David Hockney,
May–June 1970, catalogue 3/1970, illustration 43
Paris, Musée des Arts Décoratifs, David Hockney,
Paintings and Drawings, October–December 1974,
illustration 12, page 33

Literary Reference: David Hockney, *David Hockney*, 1976, illustration 188, page 153



DRAWINGS AND PRINTS

June 7 - 25, 1976

LIBRARY

JUN 1 8 1976

LOS ANGELES COUNTY

DAVIS & LONG COMPANY

746 MADISON AVENUE NEW YORK, NEW YORK 10021

This exhibition is dedicated to the memory of Charles Alan, who introduced David Hockney's work

to the United States.

CATALOGUE

(The support for the drawings is white paper.)

- Study of Renaissance Head pencil and colored crayon 16¾ x 11 inches 1962
- Karnak pencil and colored crayon 12½ x 10 inches 1963
- Shields in Cairo Museum colored crayon
 12% x 10 inches
 1963
- 4. View from Nile Hilton pencil and colored crayon 12½ x 10 inches 1963
- Man in an Overcoat pencil and colored crayon 12½ x 10 inches 1963

- Picture without Cubist Dog colored crayon
 19 x 24 inches
 1964
- 7. Small Figure Marching colored crayon 11 x 13-15/16 inches 1964
 - Woman and Blue Eyes
 pencil and colored crayon
 14 x 11 inches
 1964
 - 9. Pauline Fordham pen and ink 13% x 9 inches 1965
- Study for Book of Nehemiah pen and ink
 x 12½ inches
 1966

11.	Henry and Peter pen and ink 13 ³ / ₄ x 16 ³ / ₄ inches 1966	16.	Peter, Rome colored crayon 13% x 16% inches 1967 Private Collection
12.	Peter by the Pool colored crayon 12 x 17 inches 1966	17.	Freddie Ashton and Wayne Sleep pen and ink 1934 x 123/s inches 1968
13.	Russ and Mo pen and ink 19% x 15% inches 1966	18.	Portrait of Guy Derrain pencil 17 x 13 ³ / ₄ inches 1968
14.	Peter in Protile pen and ink 16¾ x 13¾ inches 1967	19.	Heads of Picasso as a Young Man pencil, ink and colored crayon 14 x 17 inches 1973
15.	Peter in Swimming Trunks watercolor 16 x 12% inches	20.	Henry Resting (reproduced on cover) pen and ink 14 x 17 inches

and a selection of prints



David Hockney Etchings 1969

Private view 3-6 Tuesday 9 December

Exhibition from 10 December 1969

Mondays-Fridays 10-5.30 Saturdays 10-1

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Celia 1969 Etching edition of 75 plate size 68×64 cm

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JAN 23 1970



◆ DAVID HOCKNEY, "THE ONE WITH THE FIRE", 1991 · OIL ON CANVAS · 36 x 48 INCHES

JANUARY 11 THROUGH FEBRUARY 1992

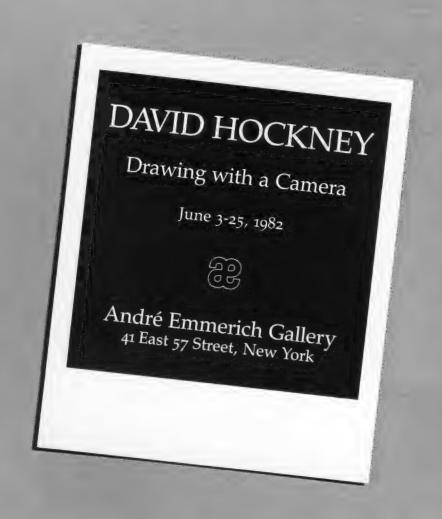
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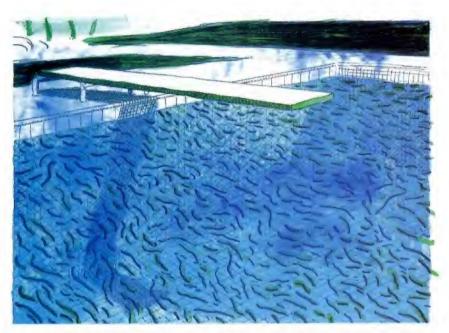


Preview: Thursday June 3, 5 to 7 p.m.

Exhibition hours: Monday–Friday, 10 to 5



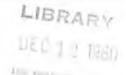
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DAVID HOCKNEY

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DAVID HOCKNEY



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Color slides are available on loan upon request PRICE AND AVAILABILITY SUBJECT TO CHANGE WITHOUT NOTICE

David Hockney "Celia in an Armchair" © Gemini G.E.L., 1981 HOCKNEY, DAVID

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July 31-September 12, 1981

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Mark Adams, Friedel Dzubas, Sam Francis, David Hockney,
Jasper Johns, Roy Lichtenstein, Nathan Oliveira, Frank Stella

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JOHN BERGGRUEN GALLERY

228 Grant Avenue San Francisco, California 94108 (415) 781-4629



David Hockney

Celia Musing

lithograph in black
printed at Gemini
toyoshi paper 102 x 75cm/40 x 30in
signed, numbered and dated by the artist
edition 100 with 16 proofs
© David Hockney 1979

Printed in England

Celia Musing

David Hockney

Petersburg Press
59a Portobello Road London W11
17 East 74th Street New York 10021

Petersburg Press





33. Celia seated on an office chair



34. Celia in a wicker chair



35. Celia observing

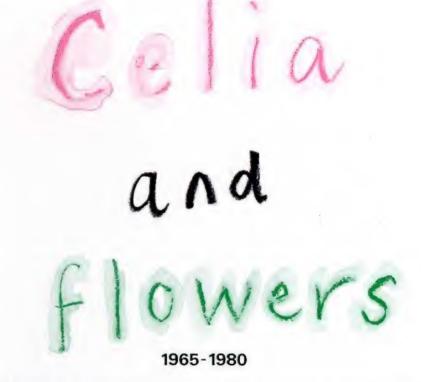
- Celia, 8365 Melrose Avenue, Hollywood, 1973. Lithograph. 121 x 80.5 cm. Edition: 46
- 2. Celia amused, 1979. Lithograph. 102 x 74 cm. Edition: 100
- 3. Celia musing, 1979. Lithograph. 102 x 74 cm. Edition: 100
- 4. Celia in an armchair, 1980, Lithograph, 102 x 122 cm, Edition: 74
- 5. Celia, 1969. Etching, 93.5 x 71.5 cm. Edition: 75
- 6. Celia weary, 1979: Lithograph, 102 x 74 cm. Edition: 100
- 7. Celia in the director's chair, 1980. Lithograph. 107 x 96.5 cm. Edition: 100
- 8. Celia inquiring, 1979. Lithograph, 102 x 74 cm. Edition: 78
- 9. Celia in a polka dot skirt, 1980. Lithograph. 102 x 91.5 cm. Edition: 100
- 10. Celia reclining, 1979. Lithograph. 58.5 x 53.5 cm. Edition: 100
- 11. Celia elegant, 1979. Lithograph. 102 x 74 cm. Edition: 100
- 12. Celia, 1973. Lithograph. 108.5 x 72.5 cm. Edition: 52
- 13. Celia smoking, 1973. Lithograph. 99 x 72.5 cm. Edition: 70
- 14. Celia with green plant, 1980. Lithograph. 75.5 x 100.5 cm. Edition: 90
- 15. Celia adjusting her eyelash, 1979. Lithograph. 58 x 78 cm. Edition: 100
- 16. Tulips, 1973. Etching. 91.5 x 71 cm. Edition: 75
- 17. Godetia, 1973. Etching. 58.5 x 42 cm. Edition: 100
- 18. Marguerites, 1973. Etching. 41.5 x 32 cm. Edition: 100
- 19. Still life with book, 1973. Lithograph. 81.5 x 63.5 cm. Edition: 88
- 20. Sun, 1973. Lithograph. 95 x 78 cm. Edition: 98
- 21. Rue de Seine, 1971. Etching. 89 x 71 cm. Edition: 150
- Picture of a still life that has an elaborate silver frame, 1965. Lithograph. 76 x 51 cm. Edition: 85
- 23. Vase and flowers, 1969. Etching, 93.5 x 71 cm. Edition: 75
- 24. Black tulips, 1980. Lithograph. 112 x 76 cm. Edition: 100
- 25. Still life, 1965. Lithograph. 76 x 56.5 cm. Edition: 50
- Coloured flowers made of paper and ink, 1971. Lithograph. 99 x 95 cm. Edition: 50
- 27. Lilies, 1971. Lithograph. 75.5 x 53 cm. Edition: 65
- Two vases of cut flowers and a liriope plant, 1979. Lithograph. 107 x 150 cm. Edition: 98
- 29. The rose and the rose stalk, 1969. Etching, 45 x 41 cm. Edition: 100
- Flowers made of paper and black ink, 1971. Lithograph. 99 x 95 cm. Edition: 50
- 31. Potted daffodils, 1980. Lithograph. 112 x 76 cm. Edition: 98
- 32. Pretty tulips, 1969. Lithograph. 72.5 x 54.5 cm. Edition: 200
- Celia seated on an office chair, 1974. Etching and Aquatint. 90 x 75 cm. Edition: 60
- 34. Celia in a wicker chair, 1974. Etching and Aquatint. 90 x 75 cm. Edition: 60
- 35. Celia observing, 1974. Etching and Aquatint. 90 x 75 cm. Edition: 60

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LOS ANGELES COUNTY MUSEUM OF ART





Kasmin invites you to an exhibition of etchings, aquatints and lithographs by

David Hockney

Wednesday May 27 1981 Monday/Friday 10-5.30 Saturday 10-1



19. Still life with book



18. Marguerites



22. Picture of a still life that has an elaborate silver frame



27. Lilies



30. Flowers made of



31. Potted daffodils

32. Pretty tulips



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die Eröffnung der Ausstellung von DAVID HOCKNEY

Photocollagen

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David Hockney

Prints 1963-1976

Tuesday 6 April to Saturday 1 May 1976

Daily 10 am - 5.30 pm Saturdays 10 am - 1 pm

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Christie's Contemporary Art requests the pleasure of your company at a Private Showing of the exhibition

> "David Hockney – 20 Years of Graphics"

on Wednesday, April 4th, 1984 5.30-8.30 p.m.

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The exhibition will be open until Saturday, May 5th

RSVP

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David Hockney

Selected Prints

9 June-23 July 1988

Tuesday-Saturday 10:00-5:30

Celia Amused 1979, Lithograph in black Toyoshi paper 40" x 30" Ed. 100

DAVID HOCKNEY 20 YEARS OF PRINTS IN RETROSPECT

AFRICAN TRIBAL ART

August 8—August 26, 1987 Opening Saturday, August 8th Reception 3-5 p.m.

gallery one



New Work With A Camera

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L.A. LOUVER/Market Street 77 Market Street, Venice, California 90291

DAVID HOCKNEY

Folding Screen Exhibition

CARIBBEAN TEA TIME

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Opening reception on Saturday, October 10th from 3:00 to 5:30 pm Wine & hors d'oeuvre





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DAVID HOCKNEY



Thursday 25 July 1985







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invites you to the private view of
Some New Paintings
by

DAVID HOCKNEY

3 - 6pm Thursday 27 October 1988



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LOS ANGELES, CALIFORNIA
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David Hockney

Chair and Shirt 1972

Acrylic on canvas 72×72 in/183 \times 183 cm

Provenance:

Private Collection, U.S.A.

Exhibited:

New York, Andre Emmerich Gallery, Inc., "David Hockney: Paintings and Drawings", 13 May - 31 May, 1972

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DAVID HOCKNEY

Etchings and Lithographs
1961-1986

A retrospective exhibition of original prints 26 October–19 November 1988

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Laband Art Gallery, Loyola Marymount University 7101 West 80th Street, Los Angeles January 29—March 14, 1987

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Los Angeles Municipal Art Gallery, Barnsdall Park 4804 Hollywood Boulevard, Los Angeles March 17—April 19, 1987

L.A. LOUVER

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The Trustees and Director of the Tate Gallery invite you to the Press View of the exhibition

David Hockney

Travels with Pen, Pencil and Ink

on Tuesday I July 10.00-13.00

Exhibition open 2 July to 3 August Monday to Saturday 10.00-18.00 Sunday 14.00-18.00

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A special exhibition of photo collages by DAVID HOCKNEY will be held to celebrate his receipt of the First Annual Award

of the International Center of Photography from June 4 to 28, at the

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DAVID <u>Ho</u>ckney

Etchings and Lithographs

1961-1986

Introduction by Marco Livingstone

A 132 page catalogue illustrated with 98 plates, 53 in colour. Co-published by Waddington Graphics and Thames and Hudson.

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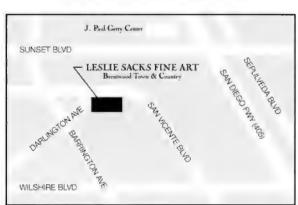
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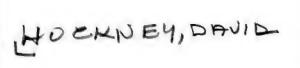
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ARTISTS'S FILE

David Hockney, Celia in an armchair, 1980

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DAVID HOCKNEY SELECTED GRAPHICS

APRIL 29th - MAY 27th, 2000

CU Art Museum, University of Colorado at Boulder



CU Art Museum, University of Colorado at Boulder

OPENING RECEPTION: Thursday, June 1, 5-7pm

CU Art Museum

Continuing with our 2005-06 focus on increasing awareness of the museum's permanent collection, the exhibition, <u>David Hockney: A Rake's Progress</u> features the complete portfolio fully titled, "A Rake's Progress: A Graphic Tale Comprising Sixteen Etchings 1961 to 1963" by celebrated British artist David Hockney.

This post-war artistic masterpiece recasts William Hogarth's popular 18th Century chronicling of man's fall from grace in his suite of prints A Rake's Progress, created in the 1730's. Hockney updates Hogarth's focus on London's 18th Century underworld of brothels, harlots and the spendthrift Rake, who sinks into desperation and confusion. In Hockney's portfolio, the artist replaces London with settings of New York and places himself in the role of the Rake. The portfolio was created shortly after Hockney emerged in the New York artworld and began working with galleries there. The series humorously and ironically conveys the artist's personal trepidation about his own fate within the context of the "high life" of the New York artworld.

The CU Art Museum's 2005–06 exhibition season is focused on increasing awareness and understanding of the CU Art Museum's permanent collection as a resource that enriches the cultural, intellectual, and aesthetic life of our campus and broader community.

2005–06 CU Art Museum programs are generously supported by the College of Arts and Sciences, Arts and Cultural Enrichment (ACE) Student Fees, the NBT Charitable Trust, the HBB Foundation, the CU Art Museum Benefactors' Salon, the CU Art Museum membership program, the James and Rebecca Roser Visiting Artist Program, and by generous individual donors.

FRONT: David Hockney, British (b.1937); The Gospel Singing (Good People) Madison Sq. Garden, 1961–63; Plate 2A from the portfolio "A Rake's Progress: A Graphic Tale Comprising Sixteen Etchings 1961 to 1963"; etching and aquatint; 20" x 24¹/₄"; Purchase with the Carnegie Fund, Colorado Collection, CU Art Museum, University of Colorado at Boulder; Edition no: 40/50; © David Hockney; Photo: Jeffrey Wells

The CU Art Museum is located in the Sibell Wolle Fine Arts Building near Broadway and Euclid, University of Colorado at Boulder Parking is available across from the museum in the Euclid Ave. Autopark.

CU Art Museum Summer Hours: Monday–Friday 10–5 For more information please call the CU Art Museum at 303.492.8300 or visit www.colorado.edu/cuartmuseum.

CU Art Museum
University of Colorado at Boulder
Sibell Wolle Fine Arts Bidg; 318 UCB
Boulder, CO 80309



HOCKNEY,

DAVID HOCKNEY



ANDRE EMMERICH







DAVID HOCKNEY

PAINTING AS PERFORMANCE

MAY 7 - JUNE 15 1996



PREVIEW TUESDAY MAY 7 5:30 - 7:30

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PHOTOGRAPHY OF SNAILS SPACE LIGHTING REHEARSAL, MARCH 10, 1996 BY RICHARD SCHMIDT





DAVID HOCKNEY

PRIMIS

October 17, 2000 - January 6, 2001

SUSAN SHEEHAN GALLERY

20 West 57th Street, 7th Floor, New York, NY 10019 Tel 212 489-3331 Fax 212 489-4009 Email sheeh16@ibm.net Tuesday – Saturday 10 – 6

Exhibition checklist available upon request

FLOCKNEY, BAVID

Sun, 1973, Color lithograph, $37^{1/2} \times 30^{1/2}$ inches, Signed and dated in colored pencil.

MINISTRU



David Hockney & Henri Matisse Line Drawings

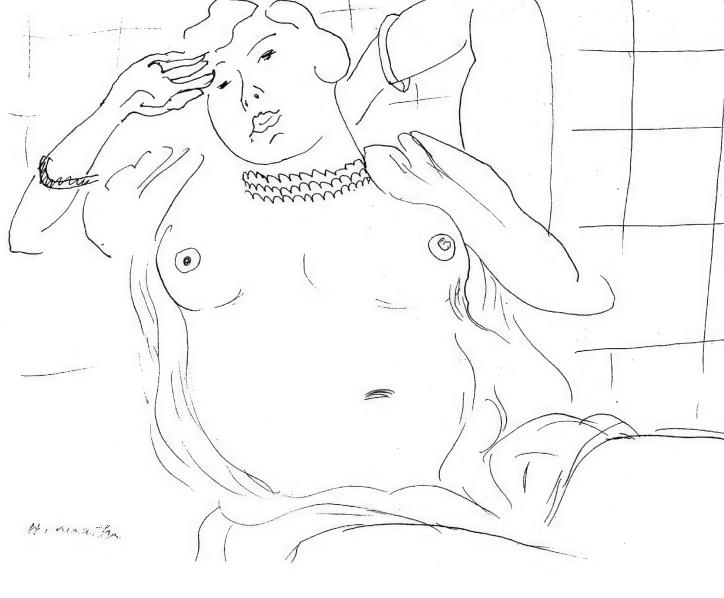
October 10 - November 10, 2001





Henri Matisse, Femme Accoudée, 1935, ink on paper, 20-5/8 x 16 inches (52 x 40.6 cm.)



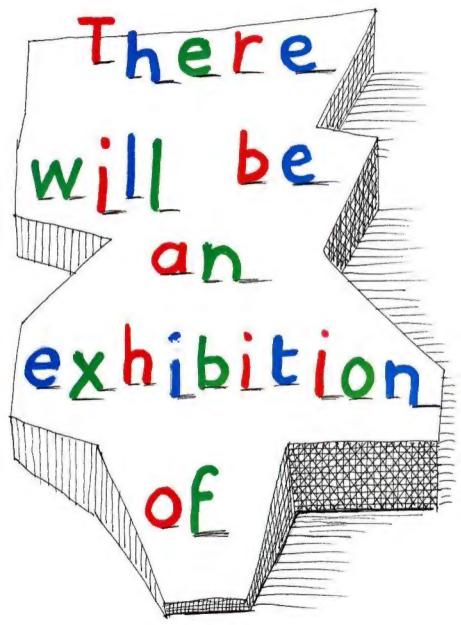






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March 19th - April 23rd, 1994

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Details, from left to right:

<u>The Fifth V.N. Painting</u> 1992 oil on canvas 24 x 36"

<u>Untitled</u> 1990 - 1994 collage drawing 22¹/₄x 15"

<u>Ink In The Room</u> 1993 lithography/screenprint 25¹/₁x 35¹/₂"

At The Moment, Untitled 1994 gouche 22¹/₄x 35"

David Hockney

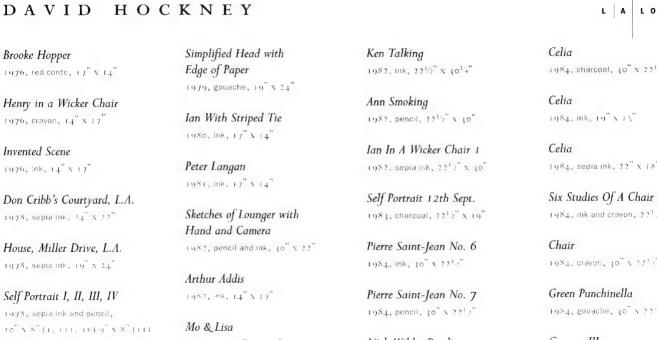
Selected Drawings

1976-1988

FEBRUARY 17 - MARCH 16, 1996

Friday, February 16, 1996 6:00 - 8:00pm valet parking

Reception for the artist



David Hockney

72 New Pictures

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HOCKNEY, 2

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ge full color illustrated catalogue

published on the occasion of this exhibition.

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DECEMBER 6, 1989—JANUARY 6, 1990

invited to attend a reception for the artist Tuesday December 5, 1989 7-9 p.m.

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Day Pool with Three Blues.

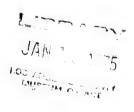
Paper Pool #7. Colored and pressed paper pulp, 72" (h) × 85½" (w). © Copyright David Hockney 1978.

Contemporary Prints

David Hockney A Collector's Christmas

November 30-December 24, 1974

Knoedler



21 East 70th Street New York 628-0400

You are cordially invited to the opening of an exhibition of recent prints by DAVID HOCKNEY on Saturday, October 4th, 1980 from 10 to 5:30.

The exhibition will continue through October 22nd on the ninth floor at

the André Emmerich Gallery, 41 East 57th Street, New York City.

david hockney

PEINTURES, GOUACHES ET CRAYONS DE COULEURS POUR LES DÉCORS ET COSTUMES DE

les mamelles de tirésias

l'enfant et les sortilèges

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DEC 8 1972

This is the second of a series of exhibitions of works by British artists in the sixties, to be shown at Waddington Galleries

David Hockney

Drawings and Paintings (1960-65)

Saturday 27 November 1976

Tuesday 2 November

Daily 10 am -5.30 pm Saturdays 10 am -1 pm

The Waddington Galleries I

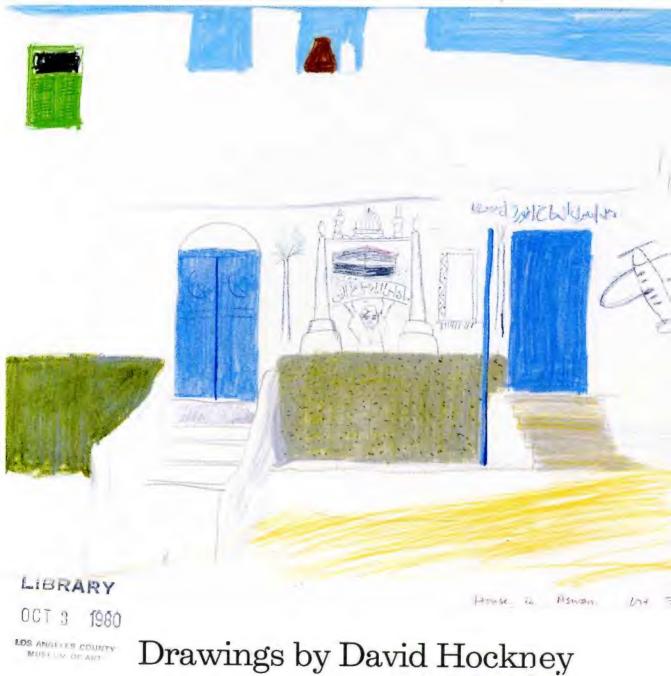
2 Cork Street London W1X1PA Telephone: 01-439 1866

Illustrated on reverse Man in a Subway, New York, 1963 Ink on paper 121 x 113 inches/31.1 cm x 29.8 cm

in association with Kasmin, Hockney's dealer 10 Clifford Street London W1X1RB Telephone: 01-437 1645



DEC 31 1976



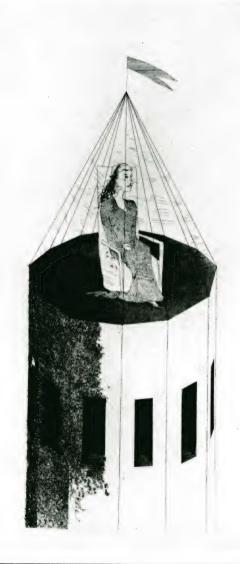
41 East 57th Street, New York.

The exhibition continues to April 26, 1980.

You are cordially invited to the opening of the exhibition

"Drawings by David Hockney" on Thursday, April 3 from 5 to

7 p.m. at the André Emmerich Gallery on the 9th floor at



DAVID HOCKNEY, The Princess in her Tower, 1969 Etching/acquatint, 24½ x 17¾ inches, Edition of 100

DAVID HOCKNEY

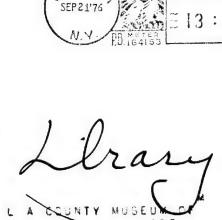
39 Etchings from the portfolio
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Saturday, September 25 through October 16, 1976 10:00 A.M. to 5:30 P.M.

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CELIA WITH GREEN PLANT, 1980, LITHOGRAPHIE, AUFLAGE 39/90, 76 x 100 CM AFTERNOON SWIMMING, 1979, LITHOGRAPHIE, AUFLAGE 53/55, 81 X 100 CM CELIA IN AN ARMCHAIR, 1980, LITHOGRAPHIE, AUFLAGE 33/74, 101 X 121,5 CM

HENRY AT THE TABLE, 1976, LITHOGRAPHIE, AUFLAGE 82/96, 75,5 x 106 CM

A LOT MORE OF ANN COMBINING HER HAIR, 1979, LITHOGRAPHIE, AUFLAGE 50/67, 127 X 94 CM GLASS TABLE WITH OBJECTS, 1969, LITHOGRAPHIE, AUFLAGE 71/75, 46 x 56 CM

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works on paper

March 30 - April 24, 1976

Tuesday-Saturday 11:00 to 5:00

Heath Gallery

34 Lombardy Way Atlanta, Georgia 30309





a lecture on David Hockney
and a tour of the exhibition
by Karl Nickel

Saturday, April 10 3:00

Hockney **Related Events** In conjunction with the premiere the Metropolitan Opera. Related of Hockney Paints the Stage, events range from opera films Walker Art Center's exhibition of and live stage adaptations for paintings, drawings and theaterwhich Hockney has designed a set models by the distinguished special curtain to an adult class English artist David Hockney. and several children's events. special related events have been scheduled by the performing arts, film and education departments. On view from 20 November 1983 to 22 January 1984, Hockney Paints the Stage demonstrates the strong thematic relationships between Hockney's painting and his exuberant conceptions for the Glyndebourne Festival Opera and HOCKNEY, PAVID

Performing Arts

In conjunction with the exhibition Hockney Paints the Stage, Walker Art Center presents a special series of operatic adaptations which highlight the colorful, innovative stage settings of David Hockney, the joyous spirit of history's most sublime operatic composers, and the masterful skills of the area's finest operatic performers. The series features matinee and evening performances designed to transport the audience to the magical world of the imagination.

Festival Chamber Chorale

3 pm Sunday, 11 December Auditorium Free

The Festival Chamber Chorale is a mixed chorus of trained singers from the Twin Cities area. It has performed concerts, staged shows and sung for liturgical functions throughout the area. The Chorale has recorded two albums. premiered two works for the Minnesota Composers Forum and has performed in Europe and Canada. The Festival Chamber Chorale was founded in 1973 by Sister Rose Immacula Brennan primarily as a vehicle for developing the individual singers through performance. Sister Rose Immacula teaches voice in a private studio and is a member of the National Association of Teachers of Singing, Pi Kappa Lamba, and the Minnesota Composers Forum.

The Festival Chamber Chorale will perform works from operas for which David Hockney has designed sets, including excerpts from Mozart's *The Magic Flute*, pieces by Faure, Ravel, Poulenc, Debussy and Stravinsky.

Hockney at the Opera I

8 pm Tuesday, 27 December Saturday, 14 January Auditorium \$6 (WAC members, MN Opera Associates, senior citizens \$5)

3 pm Saturday, 14 January Auditorium \$5 (WAC members, MN Opera Associates, senior citizens \$4)

Walker Art Center and the Minnesota Opera will present an evening of vivacious adaptations and segments of operatic works by Maurice Ravel, Erik Satie and Francis Poulenc. The production features a magnificent floor-toceiling curtain designed for this program by David Hockney and incorporates a multi-media presentation of Hockney set designs. The evening will include a telling of Ravel's L'Enfant et les Sortilèges (The Bewitched Child) by Vern Sutton with Philip Brunelle at the piano; a unique interpretation of Satie's Parade featuring an original text by Sutton in the light-hearted manner of the speaking choruses of Satie's era; and a formal dress version, featuring Hockney props, of Poulenc's Les Mamelles de Tirésias (The Breasts of Tiresias) with Sutton acting as master of ceremonies and occasional performer. Featured performers are Linda Wilcox, soprano; Emma Small, mezzo; Dan Dressen, tenor; and James McKeel, baritone. The program is in English and represents a musical approach to the works which is as fresh and effervescent as Hockney's visual designs. Hockney at the Opera is a co-production of Walker Art Center and the Minnesota Opera and is made possible through a grant from the National Endowment for the Arts.

Hockney at the Opera II

8 pm Thursday, 29 December Saturday, 21 January Auditorium \$6 (WAC members, senior citizens \$5)

3 pm Sunday, 22 January Auditorium \$5 (WAC members, senior citizens \$4)

Hockney at the Opera II is a program of adaptations of operatic works by Igor Stravinsky-Le Rossignol (The Nightingale) and The Rake's Progress. The inventive stage direction of Vern Sutton interacts with the musical direction of Philip Brunelle and the talents of the Minnesota Opera in this special event. Again projections of Hockney's set designs combine with live action and settings to bring a new spirit to the works. Accompanied by the voice of the nightingale, Vern Sutton will sing and narrate the tale of Le Rossignol, blending the various elements of the production together. A condensed version of The Rake's Progress will omit certain scenes and characters but maintain the opera's essential thrust while adding a new perspective via Hockney's slides and original curtain design. Hockney at the Opera II is in English and features Linda Wilcox, soprano; Emma Small, mezzo; Dan Dressen, tenor; and LeRoy Lehr, bassbaritone. A co-production of Walker Art Center and the Minnesota Opera, this program is made possible through a grant from the National Endowment for the Arts.

Education

lass

David Hockney: From Painted Canvases to Sets for The Met

structor: Roslye Ultan

–3 pm hursdays 2 January–16 February 60 (WAC members, enior citizens \$30)

ravid Hockney entered the art world during the heyday of the Beatles in the flamboyant ecade of the 1960s. The paintings he produced the period combined the pop sensibility of his times with his vast knowledge of art story to create a distinctly original style. In these works enigmatic figures and objects whabited precarious, stage-like spaces. Tookney brought this magical propensity to the eatrical design as early as 1966 and has eveloped the interrelationship between his aintings and theater designs throughout the 1970s and 1980s.

articipants in this course will view the sets ockney created for the Glyndebourne Festival opera and the Metropolitan Opera roductions as presented in the exhibition ockney Paints the Stage. The relationship etween the sets and the artist's paintings will be discussed, and the course will examine the spiration for both: Hockney's home navironment, his travels and his knowledge of eventieth-century art.

iffered in cooperation with the University of linnesota Continuing Education for Women, its course will be taught by Postve Utan a

Family Events

A Hockney Holiday For the Whole Family

Noon–4 pm Sunday, 18 December Gallery A Free

Celebrate the holidays with a special day of workshops and tours of the exhibition *Hockney Paints the Stage*. Free refreshments, balloons, and admission to the exhibition will be provided to all workshop and tour participants.

Backstage Workshops

Free art workshops for kids and parents explore many of the arts that combine to make opera. Each activity is based on themes from the operas as designed by David Hockney.

Custom Costumes—Design and make costumes based on your favorite opera characters.

Mask Making-Create your own exciting theatrical mask.

Make-it Up-Learn how actors use makeup to become beautiful and bizarre.

Block-Shop-Design imaginative toy alphabet blocks using Hockney sets as inspiration.

Magic Flutes—Transform ordinary flutes into magical musical instruments.

Stories from Operaland

Join actors and storytellers for free tours of the exhibition Hackney Paints the Stage Callary

Magic and Enchantment: Opera for Children

Papageno's Magic Flute

10:30 am Saturday, 3 December Auditorium \$2.50 (WAC members, senior citizens, children under 12 \$1.50)

The Magic Flute, written by Mozart in 1791, tells of the adventures of Prince Tamino as he endeavors to rescue an imprisoned princess whom he loves. The music for this opera is so sunny and infectious that Mozart himself requested that it be sung for him on his deathbed. This Saturday morning program will feature highlights of this delightful opera from the viewpoint of Papageno, Tamino's companion and owner of the magic flute. Singers James McKeel, Leslie Giammanco and accompanist Yale Marshall will perform the charming music featured in Papageno's scenes including: The Birdcatcher's Song; Monastatos's capture of the slaves; and Papageno's Drinking Song, among others. Following the program a short tour of the exhibition will introduce children to David Hockney's colorful designs for The Magic Flute. Program 45 minutes

Ravel's The Boy and the Enchanted Rebellion

10:30 am Saturday, 10 December Auditorium \$2.50 (WAC members, senior citizens, children under 12 \$1.50)

This dramatic opera tells the tale of a young French boy with a bad temper who, after being

Film

Opera Into Movie

The first two films in this series are outstanding examples of Mozart operas adapted for the screen by creative directors. The third program includes two famous parodies of the cultural image of opera.

The Magic Flute (1975)

7:30 pm Sunday, 4 December Auditorium \$3 (WAC members, senior citizens \$2)

The Magic Flute is Ingmar Bergman's sensuous adaptation of Mozart's famous story of freemasonry, the wonderment of young love and the nearness of death. Upon completion Bergman commented, "My aim in staging and directing the Flute was strictly to entertain, in an easy, happy, tender and vital spirit." With Ulrik Cold, Josef Kostlinger and Erik Saeden. 134 minutes

Don Giovanni (1979)

7:30 pm Sunday, 11 December Auditorium \$3 (WAC members, senior citizens \$2)

Creatively bold yet scrupulously faithful to Mozart's masterwork, Joseph Losey's *Don Giovanni* captures the essential drama and beautiful exuberance of the original opera. Photographed in the Palladian villas and theaters around Vicenza and Venice, the film shifts from *commedia dell'arte* to morality play; in visual terms from Watteau to Goya. Starring Ruggero Raimondi, Edda Moser, José Van Dam.

professional gallery lecturer for the Art Center and adjunct instructor in art history at Hamline University.

and thing you the dry my De tong the Care Calling

DeLattre, will bring life to opera stories for

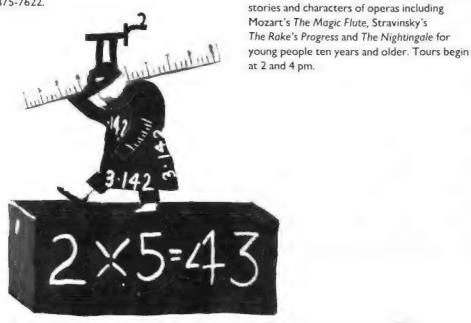
children from four to ten years of age. Tours

Guthrie actor Paul D. Walker will interpret the

begin at 1 and 3 pm. Theater tours led by

storytelling, led by dancer/actor Susan

For registration information call 375-7622.



french boy with a bad temper who, after being scolded for not doing his homework, smashes a teapot and cup, slashes the wallpaper, pulls a cat's tail, stabs a squirrel with a pen, destroys a grandfather clock and rips up his school books. The story continues with the revenge of the furniture and animals and their eventual reconciliation. Although this story can be seen simply as an afternoon's fantasy in childhood, it is also a parable of choices facing the human race—destruction or love. Pianist/singer Yale Marshall and singers Mary Boyd Martz and Dan Dressen will perform some of the characteristic scenes from Ravel's L'Enfant et les Sortilègesincluding the boy's rampage, the revolt of the furniture, the threats of the teapot and cup and the cat's duet. The program includes informal discussions with the audience about the need to respect the artifacts of man and the environment. Program 45 minutes

A Night at the Opera (1935) What's Opera, Doc! (1957)

7:30 pm Sunday, 18 December Auditorium \$3 (WAC members, senior citizens \$2)

Although not an opera film, the Marx brothers's A Night at the Opera finds Groucho and Chico in perfect pitch and Harpo doing his best under the circumstances. This classic backstage farce remains one of the Marx brothers's best films and includes many of their most famous routines, including Groucho and Chico's contractual negotiation, the crowded stateroom scene, and Harpo's joyous unleashing of every conceivable set backdrop during a performance of Il Trovatore at the Metropolitan Opera. With Allan Jones and Kitty Carlisle. Preceded by What's Opera, Doc?, Chuck Jones's brilliant cartoon parody of Wagnerian opera.

The film A Bigger Splash, featuring David Hockney, will open at the Suburban World Theater, Hennepin Avenue and Lake Street, Minneapolis, on Friday, 6 January.

Walker Art Center

Vineland Place Minneapolis Mn 55403 Non-Profit Org U.S. Postage P A I D Minneapolis MN Permit No. 3213

Hockney Related Events



RECENT ACQUISITIONS

January 9-February 2, 1985

Jean Arp

William Bailey

William Baziotes

Theophilus Brown

Le Corbusier

Richard Diebenkorn

Jim Dine

Mark di Suvero

Sam Francis

Helen Frankenthaler

David Hockney

Franz Kline

Morris Louis

Henry Moore

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Frank Stella

Wayne Thiebaud

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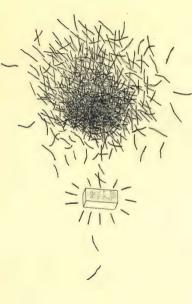
Preview of the exhibition

Wednesday evening, January 9th, 5:30-7:30

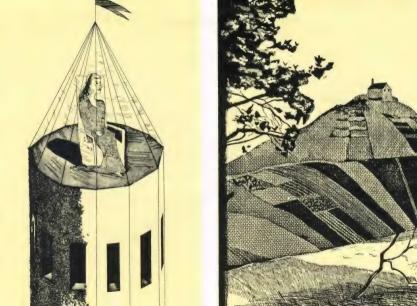
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228 Grant Avenue, San Francisco (415) 781-4629













David Hockney

Six Fairy Tales from the Brothers Grimm and other new etchings

Opening Saturday, October 31, through December 3, 1970



André Emmerich Gallery 41 East 57th Street, New York 10022

HOCKNEY, DAVID

RICHARD GRAY

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TO A RECEPTION FOR THE ARTIST

AND EXHIBITION PREVIEW

FRIDAY, JANUARY 10, 1992 5:30 TO 8:30 PM

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DAVID HOCKNEY

RECENT PICTURES



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ziegler

Galerie Ziegler S.A. 9, Place du Bourg-de-Four 1204 Genève 022 / 24 77 66 David Hockney du 4 février au 8 mars 1972 Ma-Ve 10-12.30 / 14.30-18.30 h Sa 10-12.30 / 14.30-17.00 h lundi fermé

La Galerie Ziegler vous prie de lui faire le plaisir d'assister au vernissage de l'exposition

David Hockney
39 eaux-fortes
Illustrations pour six
contes des frères Grimm

qui aura lieu le vendredi 4 février de 18 à 20 heures

Cocktails



Six Fairy Tales from the Brothers Grimm with original etchings by David Hockney

Six Fairy Tales Edition miniature Fr. 15.—

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Galerie Renée Ziegler, Zurich Markus Rätz du 28 janvier au 19 février 1972

HOCKNEY, DAVID



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MUSEUM OF ART

The Blue Guitar~21 Etchings by David Hockney
October 26~November 18 Gallery One San Jose State University
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Press & Private Viewing October 25, 1977 4 to 6 p.m.



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HOCKNEY, DAVID





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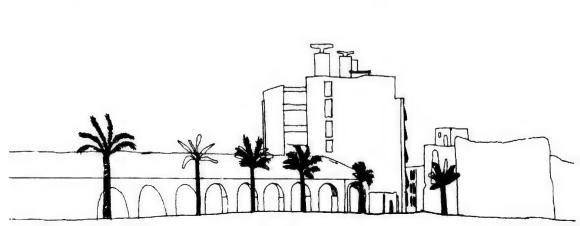
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MR MAURICE TUCHMAN, CUR MOD ART
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Prints and Drawings by David Hockney October 18 - November 19, 1978

Travels with Pen, Pencil, and Ink:

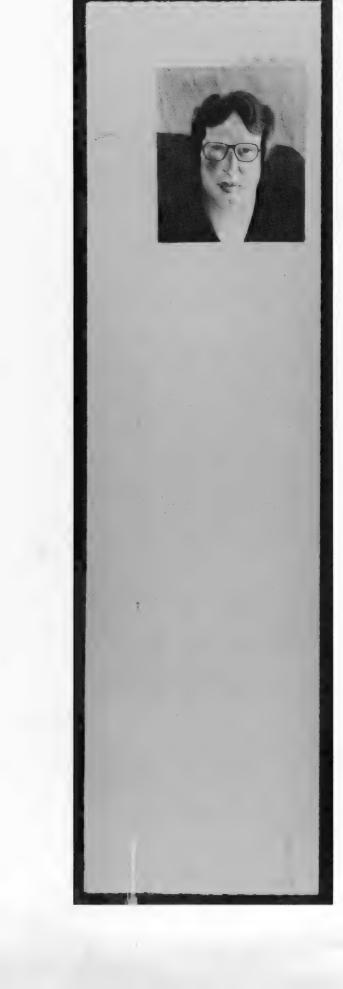




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The San Diego State University Art Council cordially invites you to attend the Opening Reception "Selections from the Michael Crichton Collection," The First Council-sponsored exhibition. Please come to view the collection and meet Mr. Crichton. April 23, 1980 Wednesday evening 5 to 7 p.m. University Gallery TOCK NEY, UNIVERSITY SAN DIEGO, CALIFORNIA 92182 San Diego State University Live Contemporary Music April 23 — June 1 Illustrated: "Michael Crichton" David Hockney Lithograph, 1976 100 0 N 10 00



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DAVID HOCKNEY

DRAWINGS AND PRINTS

MAY 13 - JUNE 30



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ELIANE GANZ **EUROPEAN GALLERY** 3450 SACRAMENTO STREET SAN FRANCISCO, CA. 94118

(415) 931-7542 Open TUE.-SAT, 11-6 p.m.



"Hockney Paints the Stage" Museum of Contemporary Art, Chicago Sept. 11 - Nov. 11, 1984

You are cordially invited to the opening reception

DAVID HOCKNEY

Saturday, September 8, 1984

RICHARD GRAY GALLERY

620 North Michigan Avenue Chicago, Illinois 60611 Telephone 312/642-8877

HOCKNEY, DAVID

LIBRARY

FEB 28 1986

David Hockney, "Cella in Hollywood", 1984 · Crayon on Paper · 30 x 22 // Inches

DAVID HOCKNEY

898° mostra del cavallino dal 27 agosto al 30 settembre 1981

AUG 19 1983

GALLERIA DEL CAVALLINO - SAN MARCO 1725 - VENEZIA



Ho cominciato a lavorare con l'incisione a Bradford, quando frequentavo il Royal College of Art, perché non avevo denaro sufficiente per acquistare i colori per dipingere. Qualcuno mi aveva detto che al dipartimento dell'incisione tutto il materiale veniva dato gratuitamente e così ho pensato di andar là ad esercitarmi. Così Hockney ricorda nella brillante autobiografia Hockney by Hockney i primi passi della sua lunga attività nel campo dell'arte grafica. In questa campo le sue opere di allora sono assai più nitide, meno appesantite da polemiche o allegorie, da simboli e da segni che apparivano continuamente nelle altre sue opere eseguite appunto in quegli anni.

Nella stampa, Hockney aveva trovato uno sfogo naturale ed immediato alla sua attrazione per i libri illustrati e per i soggetti letterari, tradizione sempre presente nell'arte inglese sin dai tempi di William Blake. Durante il suo primo viaggio in America, alla fine del 1961, aveva portato con se un gruppo di incisioni e la vendita di queste a musei e a collezionisti, gli aveva consentito di vivere per un

certo periodo a New York. Il mezzo grafico che egli ora usava abitualmente era l'incisione (o l'acquatinta) e il soggetto lo derivava spesso dai poemi di Withmann e di Cavafy, dalle fiabe di Grimm, da canzoni popolari e anche da personali esperienze. La serie di sedici stampe che Hockney eseguì allora a New York: La carriera di un libertino rappresenta il felice coronamento di questa prima fase di attività. Quest'opera è la versione attuale, ambientata a New York, dei dipinti satirici e

moralistici di Hogarth esposti al Soane Museum. Le sedici incisioni raccontano alcune esperienze dell'artista in America e la sua trasformazione da uno stadio di innocente primitivismo

in una progressione o carriera in cui si riflette il declino sociale e morale che avviene nell'artista o libertino, che diviene virtualmente irriconoscibile dagli altri che lo circondano. Alla fine del 1965 Hockney ritornò per un breve periodo a Londra e di lì si recò a Beirut per raccogliere idee per una serie di incisioni che dovevano servire a illustrare le poesie di Cavafy. Questo viaggio gli servì per assorbire l'atmosfera e per trovare specifici dettagli che avrebbe utilizzato per l'ambientazione delle nuove incisioni, che avrebbe poi realizzato sviluppando un disegno che si avvale di una ilnea semplice e netta, una tecnica che esige il massimo con-

trollo e la più grande concentrazione. Nel 1969 Hockney viene incaricato di illustrare alcune fiabe dei fratelli Grimm; l'artista aveva già eseguito, qualche anno prima, alcune incisioni sullo stesso tema ma ora il progetto doveva raggiungere un ben più ambizioso sviluppo. Le stesse fiabe attraevano l'artista per svariate ragioni: innanzi tutto perché erano raccontate con un linguaggio semplice e piano, poi perché coprivano uno strano arco di esperienze che andava dalla magia al moralismo. Hockney trat-

tava le storie che aveva scelto non nella solita maniera di raccontare il momento principale del racconto ma soffermandosi sui dettagli sugli elementi secondari, narrando storie con immagini evocate dalle descrizioni. Quando finì questo lavoro aveva eseguito ben ottanta incisioni. In seguito la sua attività di incisore si era andata sempre più sviluppando; aveva preparato anche una serie di litografie basate su ritratti di amici eseguite con il segno ricco e sottile

dei suoi disegni a matita. Aveva lavorato inoltre a una serie di sei litografie ispirate da un suo viaggio in Giappone nel 1971, sui fenomeni atmosferici, The weather series, con l'impiego di vari colori e di effetti tonali per illustrare sei differenti condizioni climatiche: la neve, il vento. la pioggia, il sole, la nebbia, il fulmine.

Più recentemente, lavorando assieme allo stampatore abituale di Picasso, Aldo Crommelynk, aveva elaborato una nuova tecnica di incisione, usando lo zucchero e il colore da stampa e come risultato Hockney fu in grado di eseguire incisioni tecnicamente molto complesse come Contre-jour in the french style e Two vases in the Louvre, entrambe del 1974.

Aumentando la sua abilità nella tecnica di stampa Hockney era ritornato ai libri illustrati. con la chitarra azzurra, rivelano una maestria eccezionale e la conoscenza di tutta una gamma

Le litografie assai capricciose, ma bellissime, ispirate da un poema di Wallace Stevens L'uomo di tecniche di stampa a colori. In questa serie Hockney mescola giochi di parole a riferimenti visuali e letterari; il titolo della serie stessa dice con una certa immaginazione: Incisioni di David Hockney, ispirato da Wallace Stevens, ispirato da Pablo Picasso.

da: David Hockney: Travels with pen, pencil and ink, Londra 1978.

DAVID HOCKNEY

è nato a Bradford, Inghilterra, nel 1937. Vive e lavora a Londra e a Los Angeles.

Sue opere si trovano nelle maggiori collezioni pubbliche e private.

Si ringraziano per la gentile collaborazione: Paul Cornwall-Jones, Lewis Kaplan, Kasmin,

Desmond Page.

JACK RUTBERG FINE ARTS INC.

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David Hockney

Summer Selections

You are cordially invited to the opening reception Friday, July 7, 6:00 - 10:00 p.m.

> in conjunction with Gallery Night Out

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PORTRAITS - PLACES - PERSPECTIVES

Mark Tobey Toulouse-Lautrec Cy Twombly

Rico Lebrun S. MacDonald-Wright

Man Ray

Henri Matisse

Roberto Matta

Jean Metzinger

Joan Miro

Henry Moore

Pablo Picasso

Robert Rauschenberg

Diego Rivera

Georges Rouault

Ed Ruscha

Theodoros Stamos Frank Stella

Donald Sultan

Rufino Tamayo

Andy Warhol Ruth Weisberg Jerome Witkin

Francisco Zuniga

& others

Karen Appel

John Baldessari Cecily Brown

Hans Burkhardt

Alexander Calder

Anthony Caro

Paul Cezanne

Mark Chagall

Willem de Kooning

Edgar Degas

Max Ernst

Oskar Fischinger

Sam Francis

Helen Frankenthaler

Frank Gehry

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Francisco Gova

Patrick Graham

George Grosz

David Hockney

Jasper Johns Frederick Kann

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edition 75 proofs 15

120 x 47 cm/47 x 181/2 in

David Hockney Celia & Ann

ten lithographs printed at Gemini © David Hockney 1979

Petersburg Press 59a Portobello Road London W11 17 East 74 Street New York 10021

Printed in England



Celia Reclining lithograph in black twin rocker paper 58 x 55 cm/23 x 22 in edition 100 proofs 16



Celia Adjusting Eyelash lithograph in black twin rocker paper 58 x 79 cm/23 x 31 in edition 100 proofs 16



Ann Combing Her Hair lithograph in black john koller paper 60 x 80 cm/23½ x 31½ in edition 75 proofs 15



Celia Weary lithograph in black toyoshi paper 102 x 75 cm/40 x 30 in edition 100 proofs 16



Celia Amused lithograph in black toyoshi paper 102 x 75 cm/40 x 30 in edition 100 proofs 14



Celia Inquiring lithograph in black toyoshi paper 102 x 75 cm/40 x 30 in edition 78 proofs 14



A Lot More of Ann Combing Her Hair lithograph in black toyoshi paper 126 x 91.5 cm/49½ x 36 in edition 67 proofs 15



Celia Elegant lithograph in black toyoshi paper 102 x 75 cm/40 x 30 in edition 100 proofs 16



Celia Musing lithograph in black toyoshi paper 102 x 75 cm/40 x 30 in edition 100 proofs 16



La Virreina: exposicions





es complauen a invitar-vos a la inauguració de l'exposició *David Hockney*, que tindrà lloc el dilluns 11 de gener, a dos quarts de vuit del vespre, a l'Espai 2 del Palau de la Virreina, La Rambla, 99

Gener, 1993.



Del 12 de gener

al 28 de febrer de 1993

DAVID HOCKNEY

Palau de la Virreina

Espai 2

La Rambla, 99

08002 Barcelona

Telèfon 301 77 75

Fax 317 12 40

Feiners, de 10 a 14 h. i de 16.30 a 21 h.

Horari:

Festius, de 10 a 14 h.

Tancat dilluns al matí.

ISTS'S FILE

David Hockney's Pools



April 21 to May 27, 1994

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DAVID HOCKNEY

Fundación Juan March



- 1. AUTORRESRATO, 1954. Litografía en cinco colores, prueba del artista. 40 x 30 cm. Cortesía de David Hockney.
- 2. RETRAIO DE MI PADRE, 1955. Oleo sobre tela. $50.8 \times 40,6$ cm.
- Cortesía de David Hockney. 3. NIÑO MUÑECO, 1960-1961.
 - Oleo sobre tela. 122 x 99 cm. Hamburger Kunsthalle.
- 4. Nosotros dos chicos estre-CHAMENIE ABRAZADOS, 1961. Oleo sobre cartón 121,9 x 152,4 cm.
- Arts Council Collection, The South Bank Centre, Londres. 5. Un hombre de pir delante de Su CASA BAJO LA LIUVIA QUE CAE, 1962.
 - Oleo sobre tela. 243,8 x 152,4 cm. Calección Museum Van Hedendaagse Kunst - Gante.
- 6. IOWA, 1964. Acrílico sobre tela. 153×153 cm. Hirshhorn Museum and
- Sculpture Garden, Smithsonian Institution. Donación de Joseph H. Hirshhorn, 1966. Washington DC.
- 7. PINTURA BANAL, 1964. Acrílico sobre tela. 183×183 cm. Hirshhorn Museum and Sculpture Garden,
 - Smithsonian Institution. Donación de Joseph H. Hirshhorn, 1966. Washington DC. 8. Un bodegón realista, 1965. Acrílico y óleo sobre tela.
 - 122×122 cm. Cortesía de la Galería André Emmerich. Nucva York. 9. AMA DE CASA DE BEVERLY HITS, 1966.

- 11. REGANDO EL CÉSPED, 1967. Acrílico sobre tela. 153×153 cm. Lyn & Norman Lear,
 - Los Angeles. Acrílico sobre tela.
- 12. LA GRAN ZAMBULLIDA, 1967. 243.8 x 243,8 cm.
- Tate Gallery, Londres, adquirido en 1981. 13. CHRISTOPHER ISHERWOOD Y DON
- BACHARDY, 1968. Acrílico sobre tela. 212×304 cm. 14. EL PARQUE DE LAS FUENTES, VICHY,
 - 1970. Acrílico sobre tela. 214 x 305 cm. 15. EL SR. Y IA SRA, CLARK Y PERCY,
 - 1970-1971. Acrílico sobre tela. $213,4 \times 304,8$ cm. Tate Gallery, Londres, dona-ción de los Amigos de la Tale

Gallery, 1971.

- 16. CELIA, CARRENAC, AGOSTO, 1971. Lápiz sobre papel. 43,2 x 35,5 cm. Colección del artista. 17. GONZÁIFZ Y SOMBRA, 1971. Acrílico sobre tela.
 - $122 \times 91,4 \text{ cm}$. The Art Institute of Chicago. Legado por Solomon B. Smith, 1986.
- 18. MONTAÑA FUJLY FLORES, 1972. Acrílico sobre tela. 153×122 cm. Préstamo del Metropolitan Museum of Art, Nueva York. Donación de la Sra. Arthur
- 19. EL PADRE DT! ARTISTA, 1972. Tinta sobre papel. 43.2×35.6 cm. Cortesia de David Hockney.

Hays Sulzberger, 1972.

- 20. LA MADRE DEL ARFISTA, 1972. Lápiz sobre papel. 43.2×35.6 cm. Cortesía de David Hockney. 21. DOS SILLAS DE PLAYA, CALVI,
 - Acrílico sobre tela. 122×153 cm. Museo Boymans-van Beuningen, Rotterdam.

- 26. NIEBIA.
- 94 x 77 ci 27. NIEVE. Gemini G.E.L., Los Angele

25. RELÁMPAGO. 99 x 81 cr

94 x 81 ci

- 28. CŁUA EN ENAGUA NEGRA RECC
 - TADA, PARÍS, DICIEMBRE, 1973 Lápiz sobre papel. 49 x 64 cm.
 - Cortesía de David Hockne 29. EL ALUMNO: HOMENAJE A
 - PICASSO, 1973. Grabado. 76.2 x 55,9 cm. Colección del artista.
 - 30. EL ARTISTA Y MODELO, 1973-1974.
 - Grabado. 81,3 x 61 cm. Colección del artista.
 - 31. MI PADRE, PARÍS, ENERO 197 Lápiz sobre papel. 64 x 49 cm.
 - Cortesia de David Hock 32. MIS PADRES, 1977.
 - Oleo sobre tela. 182.9 x 182,9 cm. Tate Gallery, Londres, adquirido en 1981.
 - 33. GREGORY EN IA PISCINA (PIS DE PAPEL 4), 1978. Pasta de papel colorea prensada. 80 x 125 cm.
 - Cortesía de David Hoc 34. PISCINA EN OTOÑO (PISCIN PAPEL 29), 1978. Pasta de papel colored prensada, seis paneles 182,9 x 217,2 cm.
 - Colección Tyler Graph Nueva York. 35. LA CASA DE HOLLYWOOD 1980. Oleo, carboncillo, col sobre tela.

 152.4×304.8 cm.

Colección Walker Art

- Minneápolis. Donación de Penny y Winton, 1983. 36. ELJARDÍN DE RAVELCON DOR NOCTURNO, 1980
- Oleo sobre tela. 152.4×182.9 cm. Colección Rita y Mo

- 38. PINTURA INACABADA, ACABADA EN LOTOGRATÍA,
- 2 DE ABRII DE 1982.
 - Composición con Polaroid. 63.5×76.2 cm.
- Cortesía de David Hockney.
- 39. BODEGÓN CON GUITARRA AMARI LLA, L. A. 3 DE ABRIL, 1982.
- Composición con Polaroid.
- 85 x 56 cm.
- Cortesía de David Hockney.
- 40. ESTUDIO DE IA CASA DE HOHWOOD HILLS, 1982.
- Gouache sobre papel. 129.5 x 167.6 cm. Cortesía de David Hockney.
- 41. MI MADRE, BOLTON ABBEY. YORKSHIRE, NOVIEMBRE, 1982. Collage fotográfico. 120,7 x 69,9 cm.
- Cortesía de David Hockney. 42. AUTORRETRATO, 28 DE SEPTIEMBRE, 1983.
- Carboncillo sobre papel. $76,2 \times 57,2$ cm. Cortesía de David Hockney. 43. GREGORY II, 1984.
 - Carboncillo sobre papel. 56,5 x 75 cm. Cortesía de David Hockney.
 - 44. EL COMEDOR DE CLIR STOPHER Y
 - DON I, 1984-1987. Oleo sobre tela. 120×90 cm.
 - Peter Morton, Los Angeles. 45. PASANDO AL LADO DE DOS SILLAS, 1984-1986. Litografía en color con cristal
 - y marco pintados. 71 x 115 cm. Cortesía de David Hockney. 46. LA SILIA, 1985
 - Oleo sobre tela. 121.9 x 91.4 cm. Corlesía de David Hockney.

47. UN PASEO POR EL PATIO DEL HOTEL,

ACATIÁN. 1985.

117,5 x 161 cm.

Cortesía de David Hockney.

- Oleo sobre dos telas. 183 x 610 cm. Cortesía de David Hockney.
- 48. TERRAZA CON SOMBRAS, 1985. Collage fotográfico. 45,7 x 61 cm.
- Cortesía de David Hockney. 49. LA CARRETERA PEARBLOSSOM I.
 - 11-18 DF ABRIL DE 1986. Collage fotográfico.

51. CAUFORNIA, 1987 (COPIADO DE 1965). Acrílico sobre tela. $152,3 \times 182,8$ cm. Los Angeles County Museum

50. AUTORREIRAIO N.º 8,

 $55 \times 21,5$ cm.

Dibujo hecho en una fotoco-

piadora de color, dos paneles.

Cortesía de David Hockney.

Julio, 1986

- of Art.
- Donación de David Hockney.
- 52. BODEGÓN CON FLORES, 1987. Acrílico sobre tela.
 - 90 x 90 cm. Colección Agnes Gund, Nueva York.
- 53. EL PEQUEÑO STANLEY DORMIDO, 1987.
 - Oleo sobre tela. 30 x 45 cm. Cortesía de David Hockney.
- 54. INTERIOR CON DOS PERROS, MONICAIM, 1988. Oleo sobre tela.
 - $180 \times 150 \text{ cm}$. Cortesía de David Hockney.
- 55. MARGARET HOCKNEY 1, 1988. Oleo sobre tela. 41,25 x 26,25 cm.
- Cortesía de David Hockney. 56. KEN WATHEY, 1988. Olco sobre tela.
- 41,25 x 26,25 cm. Cortesía de David Hockney. 57. Elsa Duarie, 1989.
 - Oleo sobre tela. $41,25 \times 26,25$ cm. Cortesía de David Hockney.
- 58. MORRY PYNOOS, 1989. Oleo sobre tela.
- 41.25×26.25 cm. Cortesía de David Hockney. 59. BING II, 1989. Oleo sobre tela.
- $41,25 \times 26,25$ cm. Cortesía de David Hockney. 60. GEORGE CLARK II, 1989.
- Oleo sobre tela. 41,25 x 26,25 cm. Cortesia de David Hockney.
- 61. Manni, 1988. Oleo sobre tela. $41,25 \times 26,25$ cm. Cortesía de David Hockney.

- 67. EL ÚNICO CON OLAS, 1991.
 - Oleo sobre tela. $92 \times 122 \text{ cm}$. Sr. y Sra. Martin Trust, Massachusets.
- 68. QUÉ PASA CON LAS CUTVAS, 1991.
 - Oleo sobre tela.
 - 91.4 x 122 cm. Cortesía de David Hockney.

63. MACETA CON PITUNIAS, 1989. Oleo sobre tela.

Cortesía de David Hockney.

Dibujo compuesto de 16

Cortesía de David Hockney.

Cortesía de David Hockney.

26,5 x 41,5 cm.

64. BODEGÓN: CON SILIA. 27 DE JUNIO, 1989.

65. CASA DE PLAYA POR LA NOCHE,

Oleo sobre tela.

Oleo sobre tela.

Colección particular.

90 x 120 cm.

60 x 90 cm.

66. EL VALLE, 1990.

páginas de fax.

 $85 \times 140 \text{ cm}$.

1990

- 69. RETRATOS COMPUESTOS CON 70. CÁMARA DE VÍDEO, 1990-1991. Realizados con una cámara
 - Canon RC-470 e impresos en una copiadora láser de color Canon CLC500. MAQUITA DIL SUNDAY LONDON
 - Times Magazine Dos láminas. Cada una de ellas contiene 20 retratos. Cada lámina 58 x 78 cm. Cortesía de David Hockney.
 - SE'S DIBUIOS REALIZADOS POR ORDE-NADOR CON UN MACINTOSH II FX UTILIZANDO PROGRAMA OASIS, E IMPRESOS EN UNA COPIA DORA LÁSER DE COLOR CANON CLC500, 1991:
- Cortesía de David Hockney. PIANTA MÓVIL 1991.

Cada dibujo, 28 x 43 cm.

- 72. VALLA Y ÁRBOLES, 1991. 73. MANCHAS Y LÍNEAS FLOTANDO,
- 74. JARDÍN JAPONÉS, 1991. 75. INTERIOR DE CASA DE PLAYA, 1991. 76. CAPAS ROJAS, 1991.

1991.

62. LA GRAN OLA, 1989. Oleo sobre cuatro telas. 153 x 183 cm.



Pundación Juan March Fundación Juan March embre - 13 de diciembre, 1992 nes a sábado, 10-14 / 17,30-21 contrat. D-14 - Castelló, 77 - 28006 Madrid

BIOGRAFIA

1937: Nace el 9 de julio en Bradford, Inglaterra.-1953-57: Estudia en la Bradford School of Art.-1957-59; Objetor de conciencia, trabaja en hospitales para cumplir con el obligado Servicio Nacional.-1960: Visita la gran exposición de Pi-casso en la Tate Gallery de Londres.-1959-62: Estudia en el Royal College of Art de Londres Tiene como compañero de clase a R.B. Kitaj y otros fundadores del Pop Art en Inglaterra.-1961-62: Pinta la serie de grabados A Rake's Progress (Los progresos de un libertino).-1964: Se traslada a Los Angeles.-1966: Diseña decorados y trajes para la obra de Alfred Jarry Ubu Roi (Ubu Rey), representada en al Teatro Real de Londres.-1968: Regresa a Londres.-1969: Pinta series de grabados sobre los Seis cuentos de hadas, de los hermanos Grimm.-1971: Viaja a Japón. Michael y Christian Blackwood realizan la película David Hockney's Diaries - 1973: Reside en Paris - 1974-83: Diseña decorados y trajes para las óperas: The Rake's Progress (Los progresos de un libertino), Dre Zauberflöte (La flauta mágica), Les Mamelles de Tiresias (Los pechos de Tiresias), L'Enfant et les Sortilèges (El niño y los sortilegios), Le Sacre du Printemps (La consagración de la primavera), Le Rossignol (El ruiseñor), Oedipus Rex (Edipo Rey) y los ballets Septentrion y Varii Capricci.-1976: Realiza litografias de gran tamaño.-1977: Hace grabados para ilustrar The Man With the Blue Guitar (El hombre de la guitarra azul), de Wallace Stevens.-1978: Realiza litografías y series de piscinas con pasta de papel hecha a mano en el Tyler Graphics de Bedford Village, Nueva York .- 1981: Mayojunio viaja a China.-1982-84: Realiza sus primeras composiciones con máquina Polaroid y collages fotográficos.-1986: Hace obras impresas en fotocopiadoras en su estudio de Los Angeles. Termina la obra Pearblossom Hwy. I. 11-18th April, resultado experimental de collages totográficos.-1986-87: Diseña la obra de Richard Wagner Tristan und Isolde (Tristán e Isolda) para ser representada en la Opera deLos Angeles.-1987-88: Escribe el guión, dirige y protagoniza la película A Day on the Grand Canal with the Emperor of China or Surface is Illusion but so is depth, producida por Philip Haas -1988: Crea obras originales para publicaciones locales, nacionales e internacionales en relación con su libro David Hockney: A Retrospective - 1988-89: Vuelve a pintar, concentrándose en paisajes, piscinas, bodegones con flores, retratos de su familia y amigos.-1989-90: Hace dibujos y los transmite a través de su AT&T y máquina de fax Canon Láser. Realiza hasta 144 cuadros compuestos con varias páginas de fax, utilizando fotocopiadora láser en blanco y negro. Trabaja en seis nuevas obras en el Tyler Graphics Ltd. y compone otras realizadas con las fotografías tomadas en sus vacaciones en Alaska e Inglaterra, imprimiéndolas en una máquina láser a color. Inicia una serie de óleos con el tema de las montañas de Santa Mónica. Experimenta con su cámara de vídeo haciendo retratos de amigos y familiares. Disena decorados y trajes, junto con lan Falconer, para la ópera Turandot, de Puccini, para las representaciones de enero de 1992 en la Lyric Opera de Chicago, y en octubre de 1993 en la Opera de San Francisco.-1991: Realiza durante el verano varias pinturas inspirándose en ideas de Turandot. Hace dibujos con el ordenador Mac II FX, utilizando el programa Oasis de Timearts. En otoño diseña, junto con lan Falconer, decorados y trajes para la ópera de Richard Strauss Die Frau ohne Schatten (La mujer sin sombra), para ser representada en noviembre de 1992 en la Royal Opera de Londres, y en diciembre de 1993 en el Music Center Opera de Los Angeles.-1992: En junio presenta en el Palacio de Bellas Artes de Bruselas su primera retrospectiva en Bélgica

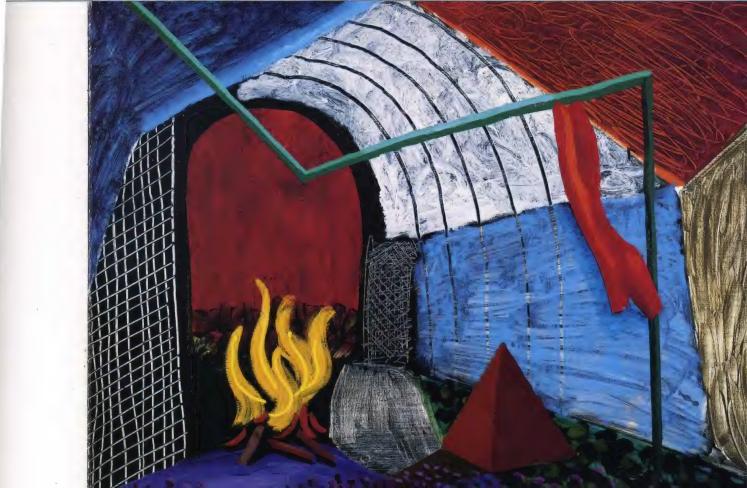
HOCKNEY

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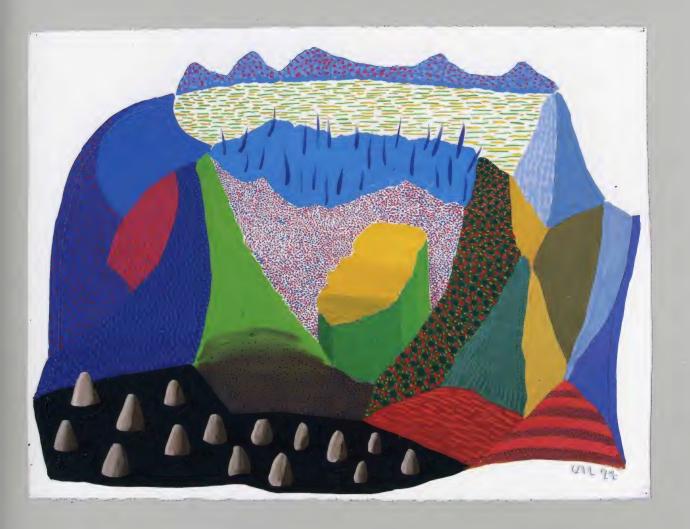




Little Lake, 1994. Gouache, 22 x 30 inches (56 x 76 cm).



Kusd, 1994. Gouache, collage, 22 x 30 inches (56 x 76 cm).



Sinked, 1994. Gouache, 22½ x 30¼ inches (57 x 77 cm).

David Hockney

Some Even Newer Paintings

(being gouache on paper)



September 9 to October 15, 1994

Preview Thursday, September 8, from 5:30 to 7:30 p.m.

ANDRE EMMERICH GALLERY

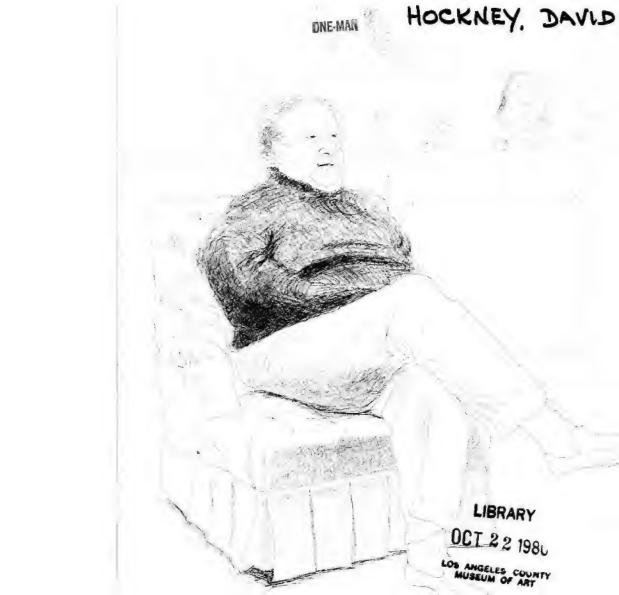
41 East 57th Street, New York 10022 Telephone (212) 752-0124 Fax (212) 371-7345

HOCKNEY, DAVID

Cover: Studio installation, Los Angeles, California, June 1994. Photograph by Richard Schmidt. ©1994 David Hockney.



GALLERY HOURS: TUESDAY THROUGH SATURDAY, 10 A.M. TO 5:30 P.M.



or a Roma 1974 n Paper

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AUG 9-SEPT 6, 1980

PREVIEW: SATURDAY AFTERNOON, AUG 9, 2 TO 5 P.M.

> CHRISTO RICHARD DIEBENKORN IIM DINE HELEN FRANKENTHALER DAVID HOCKNEY ROBERT IRWIN DONALD JUDD ELLSWORTH KELLY FRANZ KLINE ROY LICHTENSTEIN AGNES MARTIN ROBERT MOTHERWELL CLAES OLDENBURG EDWARD RUSCHA FRANK STELLA ANDY WARHOL

DAVID HOCKNEY **PHOTOGRAPHS**

FEB. 20 - MAR. 24

HELMUT NEWTON

PHOTOGRAPHS

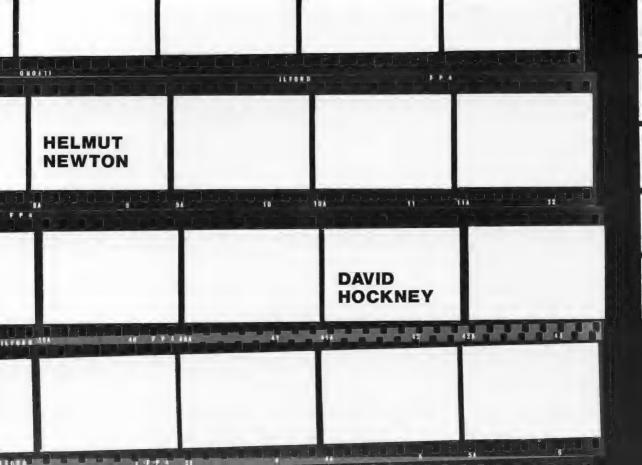
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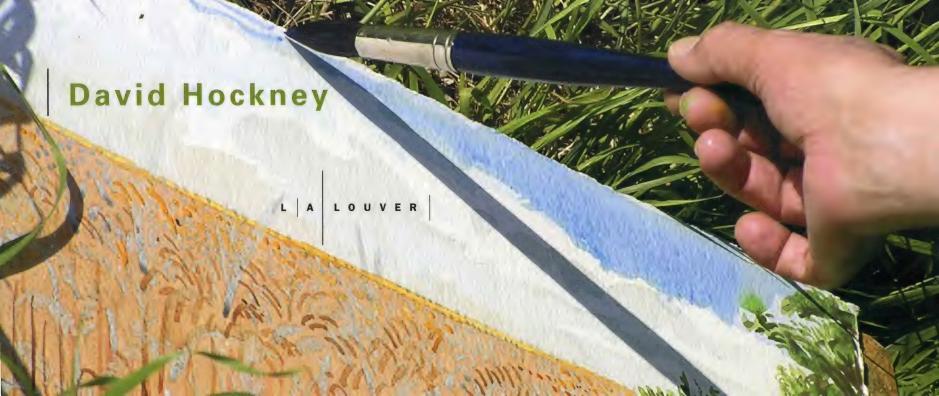
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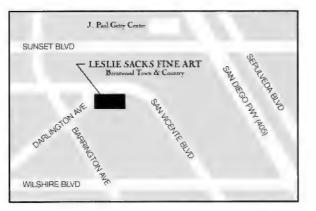
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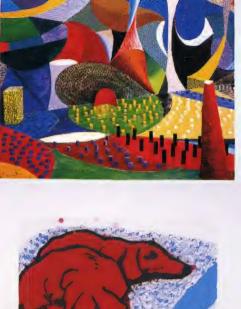
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"Photograph of a photograph with photograph of painting and motif. July 10th 1995' Digital inkjet print, ed: 45 34 V2" x 44"







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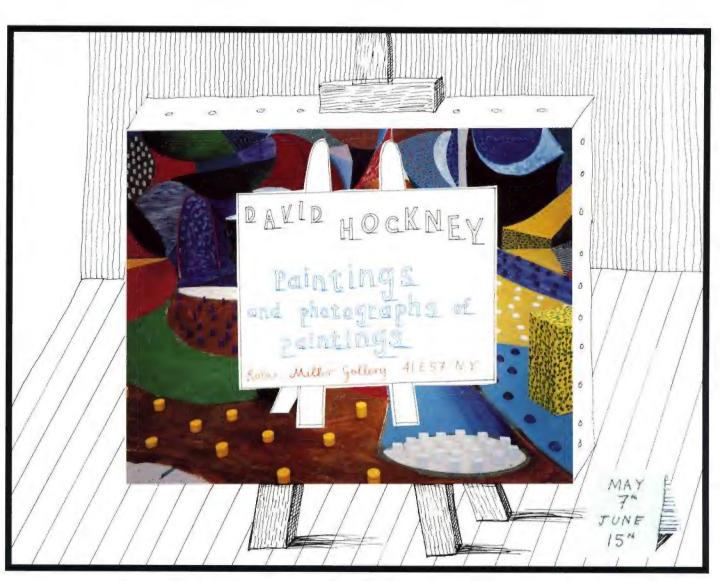
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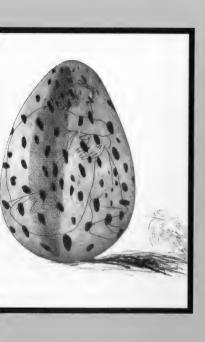
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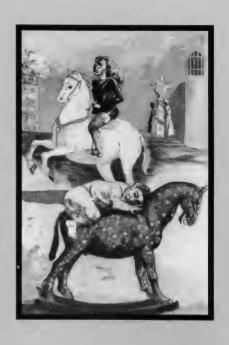
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PAULA REGO

"So here she is, anyway, up the top of a tower looking out of the windows, and the boy who wants to marry her hides, first of all, in an egg. The bird tells him to hide in an egg, but she looks through a window and she can find him."

Verso: David Hockney
The Boy Hidden in an Egg, 1969
etching, 7 3/4 x 6 3/4"
from Six Fairy Tales from the
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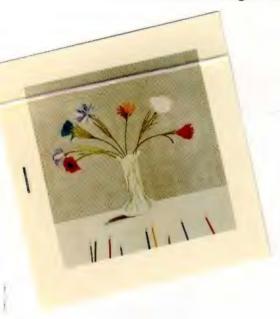
DAVID HOCKNEY

October 1

Coloured Flowers made of Paper and Ink Flowers made of Paper and Black Ink

We announce the publication of two original lithographs. The image was hand drawn by the artist onto zinc plates and printed offset in London in 1971

Each image is signed and numbered by the artist.





Coloured Flowers made of Paper and Ink 10-colour lithograph 1971

Hodgkinson mould made paper 99 x 95 cm.
Edition 50 with 10 proofs \$500

Flowers made of Paper and
Black Ink
Lithograph in black in
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These images are available for a limited period at the prices above. You are invited to subscribe by mailing your cheque and order to this address. Should the subscription be closed your cheque will be returned immediately.

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DAVID HOCKNEY

We are able to offer a group of three original etchings in black from plates hand drawn by the artist. The plates were drawn in 1971 in France and were hand printed in Amsterdam in the Spring of 1972.

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Maurice Payne

Etching in black 1971

Paper: J.Green

mould made

Plate: 68 x 54 cms. Paper: 89 x 72 cms.

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DAVID HOCKNEYtwelve fifteen

Lithograph 1991. 44 x 57 Ed. 50 Copyright: David Hockney/Tyler Graphics Ltd. 1991 Photography: Steven Sloman David Hockney
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by
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HOCKNEY, DAVID

NOV 92 1035



David Hockney

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David Hockney

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Janis Colling

I have only ever written about my work when requested by museum officials or catalog compilers. I have never thought it necessary as my paintings seem to me to be self-explanatory; indeed, my attitude to titles has always been that if I didn't think of or find a poetic one then a literal description of what is on the paper or canvas would do, example, a drawing of paper flowers, Flowers Made of Paper and Ink.

Nevertheless, if a short statement is in order then I can say that my primary interest is in pictures of all kinds — paintings, drawings, photographs, films, prints, etc., but best of all, I like handmade pictures; consequently, I paint them myself. They always have a subject and a little bit of form. Balancing the two makes me, I suppose, a traditional painter. I am in complete sympathy with W. H. Auden's lines:

To me, art's subject is the human clay And landscape but a background to a torso Cézanne's apples I would give away For a small Goya or a Daumier.

David Hockney July 1975





LITE 451

in a sure that compact

DAVID HOCKNEY

DISEGNI . INCISIONI E LITOGRAFIE

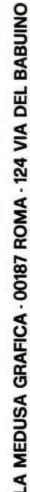
DRAWINGS. ETCHINGS AND LITHOGRAPHS.



PORTRAIT OF TONY ALLEN

DAVID HOCKNEY

DICEMBRE 1974







Ar. Morris Tuckman Los Angeles County Museum of Arts 5905 Wilshire Blv. Los Angeles, Calif. 90036 USA



HOCKNEY, DAVID













MAY 20 19/3

David Hockney

David Hockney

The Weather and other Lithographs

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André Emmerich Downtown 420 West Broadway, New York





Augustus-berichten

David Hockney

grafiek en foto's

'I'm not a printmaker, I'm a painter who makes a few prints.' Zo typeert Hockney op een bescheiden manier zijn grafische oeuvre. Ten onrechte, want deze wereldberoemde Engelse kunstenaar heeft zijn faam niet alleen te danken aan zijn schilderijen, maar moet ook gerekend worden tot de beste eigentijdse grafische kunstenaars.

Museum Boymans-van
Beuningen is niet alleen in het
gelukkige bezit van het
prachtige doek Two deckchairs, Calvi, maar bezit ook

een fraaie collectie grafiek van David Hockney. Omdat het museum de Britse kunstenaar al in 1970 had geïntroduceerd bij het Nederlandse publiek, lag het voor de hand om opnieuw aandacht te besteden aan Hockneys veelzijdige en technisch geraffineerde grafiek.

David Hockney werd in 1937 geboren in de Noordengelse industriestad Bradford, Al jong bleek hij veel aanleg te hebben voor tekenen en schilderen, een talent dat ten koste ging van zijn schoolprestaties in andere vakken. In 1953 werd hij op zestienjariae leeftijd met een beurs toegelaten tot het plaatselijke Bradford College of Art. Op deze traditioneel ingestelde opleiding werd veel belang gehecht aan het tekenen en het nauwkeurig observeren van de zichtbare werkelijkheid als het fundament van alle kunst. Naast tekenen en schilderen. leerde Hockney er ook de eerste beginselen van de lithografische techniek. Stilistisch stond de jonge kunstenaar in deze jaren onder invloed van laatimpressionistische kunstenaars als Degas, Bonnard en de Engelse schilder Walter Sickert.

Na zijn afstuderen in Bradford in



gewetensbezwaarde twee jaar lang vervangende dienstplicht vervullen in de gezondheidszorg, een in artistiek opzicht weinia productieve periode. Wel raakte de kunstenaar steeds meer gelascineerd door meer moderne kunstengars als Picasso en Alan Davie, een exponent van het 'abstract expressionisme.' Aangenomen voor een vervolgopleiding aan het prestigieuze Royal College of Art, verhuisde hij in 1959 naar de Engelse hoofdstad. In het eerste jaar werkte hij daar nog aan enkele abstracte doeken, maar al snel realiseerde Hockney zich dat hij niet in staat was zijn ideeën inhoudelijk vorm te geven in abstracte kunst. De werken uit het begin van de jaren '60 laten zien dat hij in eerste instantie teksten en voorwerpen uit het dagelijks leven in zijn werk opnam, wat goed te zien is op de ets Alka Seltzer, waar de verpakking van het gelijknamige medicijn prominent in beeld is. Hockney deelde deze voorkeur met een aantal mede-studenten. die al snel bekend standen als de belangrijkste vertegenwoordigers van de Pop-art. In het tweede jaar van zijn studietijd begon Hockney met het maken van etsen. Volgens

1957, moest Hockney als

zijn eigen zeggen gebeurde dit om een uiterst prozoïsche reden en wel geldgebrek. Anders dan bij andere vakken, werden bij de grafische afdeling alle materialen gratis ter beschikking gesteld. Aanvankelijk probeerde Hockney, door het overvloedig gebruik van de tonale aquatinttechniek, een 'schilderachtig' effect te bereiken in zijn etsen, maar al snel realiseerde de kunstenaar zich dat de kracht van grafiek het lineaire is: The point about etching is that you have to know

how to draw; it's basically a

grafiek aan bij de onderwerpen

van zijn schilderijen. Daarbij vallen twee dingen op. In de

linear medium."

eerste plaats bleek Hockney een duidelijke voorkeur te hebben voor het opnemen van literaire verwijzingen in zijn werk. Invloeden van dichters als Walt Whitman, William Blake en Konstantinos Kavafis zlin in de etsen terug te vinden. Daarnaast speelt de homoseksualiteit van de kunstenaar in zijn vroege werk een opvallende rol. Later, zoals in de prachtige etsen bij de gedichten van Kavafis uit 1966, worden relaties tusen mannen op a

een meer terloopse en vanzelfsprekende manier in beeld gebracht.







Na zijn opleiding in Bradford had de kunstenaar de lithografie links laten liggen. De orbeids-Intensieve werkwijze van deze techniek ervaarde Hocknev als een belemmering in zijn streven naar spontaniteit. Halverwege de jaren '60 kreeg hij de mogelijkheid om met steun van een ervaren drukkersatelier in Los Angeles opnieuw de artistieke mogelijkheden van de lithogravure te beproeven. Het resultaat was de reeks 'A Hollywood collection' uit 1965. een inventieve kant- en-klare kunstverzameling voor de gemiddelde Hollywood-verzamelaar. Allerlei genre's en stijlen zijn in deze 'instant art collection' vertegenwoordigd: een stilleven, een stadsgezicht, een naakt, een abstract werk, etc. Gestimuleerd door de vakkennis

van gespecialiseerde drukkers

maakte Hockney zich later ook varianten van de lithogravure eigen, waarmee het mogelijk was op een meer losse en expressieve wijze direct op de plaat te tekenen. Vanaf 1975 neemt de litho de overheersende rol van de ets over.

Hockneys kunst is in belangrijke

mate een weerspiegeling van zijn directe leefomgeving. Van het begin af aan hechtte hij sterk aan een beperkte groep vrienden en intimi. Meer nog dan in zijn schilderijen is zijn vriendenkring getypeerd in etsen en litho's. De kunstenaar hield absoluut niet van formele, gekunstelde portretten, maar streefde ernaar zijn vrienden zo ongedwongen mogelijk weer te geven. Een mooi voorbeeld is 'Henry reading the newspaper'. een litho uit 1976. De prent heeft een duidelijk 'snapshot'karakter: de lezende man, die vanuit een weinig flatterende hoek is geportretteerd, lijkt zich zelfs niet bewust van de toeschouwer.

In de jaren zeventig is er nog een ander onderwerp dat steeds terugkeert in Hockneys grafisch werk: de invloed van Picasso, Al jong was de kunstenaar diep onder de indruk geraakt van de beroemde Spaanse meester,

maar pas na diens dood in 1973 komt die waardering in Hockneys eigen werk duidelijk naar voren. In dit opzicht is de ets 'Artist and model' (1973/74) een sleutelstuk. Hockney geeft zich als limaginairt model voor de beroemde meester letterlijk bloot. Oak in techniek is dit blad een hommage aan Picasso. Hockney was in Parijs in contact gekomen met diens drukker en technisch adviseur en had van hem een aantal nieuwe etstechnieken geleerd. Op 'Artist and model' zijn de net opgedane voardigheden gebruikt om, heel toepasselijk, Picasso te typeren, Hockney heeft zichzelf daarentegen algebeeld met de traditionele

etsliinen.

Sinds 1980 maakt Hockney steeds minder gebruik van de traditionele grafische technieken. De meeste moderne technologische ontwikkelingen worden taegepast om op een angebruikelijke manier kunstwerken te vermenig-vuldigen. Met behulp van copieerapparaten, computers en kleurenprinters maakt Hockney de laatste jaren felgekleurde ontwerpen die op eenvoudige wijze afgedrukt worden en door middel van de faxmachine over de hele wereld verspreid worden. Hiermee slaat de kunstenaar het bewerkelijke prepareren en afdrukken van de conventionele ets- en lithoplaten over. Dergelijke experimenten, waarvan op de tentoonstelling overigens geen voorbeelden te zien zijn, getuigen van Hockneys inventiviteit in zijn voortdurende streyen naar spontaniteit M.S.

Films over Hockney

Op zondag 30 augustus zal een speciale dag worden georganiseerd in de aula van het museum met films en video's over David Hockney en zijn werk.

Aanvang 12.00 uur, entree fl. 5,-

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Tulips and Plant 1979
Mixed media: watercolor, pastel, colored crayon and lithography on paper

Classic Hockney

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Kasmin invites you to an exhibition of

GRAPHIC INVENTIONS
A SELECTION OF WORKS ON PAPER
BY

DAVID HOCKNEY

1960s

Tuesday 9 April 1991



HOCKNEY, DAVID

It has always been second nature for Hockney to draw and drawings such as these are inseparable from time and place. Those of 1961 precede the era when champagne was thought by Time Magazine to have replaced porridge at the forefront of the swinging London breakfast table. Some of us from the North stuck to conventions like cornflakes and boiled egg throughout the 'sixties. We enjoyed knowing more exotic souls who gave Sunday champagne brunches but we also knew that they were the exception to prove a duller rule.

The prevailing reality of the early 'sixties was quite stuffy in terms of sexual

morals, class consciousness, styles of painting and behaviour generally. In certain dancing circles for example, the foxtrot still held sway. It had yet to be replaced by the egoistic twist let alone by *The Cha Cha that was Danced in the Early Hours of 24 March*, an autobiographical painting of 1961 by David Hockney when he was still studying at the Royal College of Art.

In 1962 I remember asking David to do a poster for the Arts Council's touring selection of work by Young Contemporaries. He produced an hilarious image of a scruffy youth being sick over a reproduction of the Leonardo Cartoon, the famous da Vinci drawing which belonged to the Royal Academy. The Arts Council, out of the profits of its Picasso exhibition at the Tate had donated a substantial sum to the Leonardo Appeal to save the cartoon for the nation, the Royal Academy being temporarily broke. My colleagues upstairs at 4 St James's Square, older, wiser and respected heads, were nervous of the effect of this Hockney image on 'the provinces' – where David and I had both come from. I didn't put up much of a fight and David didn't kick up a fuss. We were forced to subtract the photo of the Leonardo which sadly left the youth just being sick over the blank piece of paper.

Royal College had obviously recognised his ability too, but not everyone saw it. A distinguished abstract sculptor I knew saw no more than a cartoonist's talent. When Hockney showed his work to Marlborough Fine Art it was dismissed as rubbish by one of the directors. Fortunately among the junior staff, Kasmin (and James Kirkman) thought very differently. A friendship was born between Hockney and Kasmin. As is well known, Kasmin set up a gallery with Lord Dufferin backing him at 118 New Bond Street. This elegant gallery blew a breath of fresh air into the stuffy atmosphere of the early '60s.

As incidents like this accumulated can we be surprised that Hockney preferred to live in California? At least the Arts Council was quick to recognise his talent. The

The drawings in this show, witty, swiftly drawn, often ambiguously abstract, always human in some way, are very much Kasmin's own taste and belong to the first half of the 1960's. They remain unmistakeably Hockney.

first half of the 1960's. They remain unmistakeably Hockney.

By 1970 Hockney was a different artist. His work was still equally unmistakeable

but by gaining in clarity of vision, expression and in technical skill he had lost something precious (for a time at least), something intriguing, mysterious, lighthearted, unselfconscious but ultimately indefinable in words. The words he did write onto the canvas then, ostensibly to make things clearer, were often coded messages. The originality, creativity and sheer productiveness of those early years continues to astound. If the paintings and etchings were the most obviously impressive aspect of his work, the drawings (which often relate to paintings) remain the most intimate clue to the workings of his mind. Because of this unique mind

Hockney has continued and will continue to astonish.

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ly years remain One of the many interesting things about the present show is that it shows the effect on Hockney's work, I would hesitate to call it an influence exactly, of the other artists shown by the Kasmin Gallery, especially the important artists of the Washington Colour School. We see Hockney enjoying their painting up to a point, respecting it, but reading between the lines perhaps half making fun of it, without wishing to be caught. Hockney shows an awareness of the "significant form" aspect of abstraction (Roger Fry and Clive Bell) and he incorporates elements of Kenneth Noland or Morris Louis into his style and subject matter in the guise of ambiguous comment. Hockney seems interested in ambiguity for its own sake. A triangle can be a triangle but it can also be an Indian tent. Men and women can be drawn in such a way as to merit being called "Cubist".

Foreign travel has long been an influence on Hockney. In 1962 he was asked to

go to Egypt by The Sunday Times. On his return he mentioned to a cousin of mine whom he happened to meet in Bond Street that he had taken a ruler to do the pyramids but had been startled to discover when he got there that the edges of the pyramids were not straight. Such discoveries were funnier when recounted by Hockney than anybody else. He made a point of pretending to be more naive than he really was and he could broaden his Yorkshire brogue when occasion demanded to telling effect.

The Hockney wit is not only on the tip of his tongue, it is on the tip of his pen or etching tool as well. To take one example from this show there is a drawing in which a beach umbrella seems to have sidled up to join a clump of trees. On the other side of the clump there is a boulder which completes a semi-circle. The trees in any clump are the shape they are because of their relationship to each other and to the sun. The point of the beach umbrella is to repel the sun. Hockney has made what the Americans call a "neat" observation.



Indian Camp



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racinc Motual En



The Hypnotist



Colonial Governor (for Mo)

Bev



Typhoo Tea



Tree



Colonial Governor



Pacific Mutual Life



Rennaissance Head



The Pursuit



The Hypnotist



Mr Milo's House



Pacific Tree, Los Angeles



Colonial Governor (for Mo)



Beverly Hills Shower



Study For a Painting - Typhoo Tea



The Start of the Spending Spree and a Door Opening for a Blonde From A Rake's Progress



Moon River



Rocks, Nevada



Mr Milo's House



Work (after Ford Maddox Ford)



Colorado Interior



The Marriage



American Cubist Boy



Glass Table with Objects



Angular flame for Gordon



Typhoo Tea



Tree



Colonial Governor



Pacific Mutual Life



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DAVID HOCKNEY CARIBBEAN TEATIME



David Hockney Retrospective: Photoworks July 22 - October 21, 2001

Organized by the Museum Ludwig, this exhibition demonstrates the role that photography has consistently played in contemporary artist David Hockney's art over the past 30 years. Perhaps better known for his paintings, Hockney explores different ways of working with the camera, while continuing to produce paintings and print works that often depict the landscape of Southern California. The exhibition, featuring fully 200 works spanning 34 years, will tour extensively in Europe and close at MOCA, its only United States venue.

David Hockney Retrospective: Photoworks was organized by the Museum Ludwig, Cologne, Germany. The Los Angeles presentation of this exhibition is made possible in part by Audrey M. Irmas

images: cover; Prehistoric Museum Near Palm Springs, 1982, 1982, Photographic collage, Edition: 10, 84 1/2 x56 1/2 in., © David Hockney, left; Yves-Marie Asleep, 1974, 1974, Fujix silver halide print, 12 x 8 3/4 in., © David Hockney. below; David Hockney and Karen Kuhlman Looking at Photographs of Yorkshire, 1993, 1993, Color Laser Printed Photograph (9 Prints), Edition: 1,120 1/4 x 131 1/2 in. overall, © David Hockney, Photo Steve Oliver.



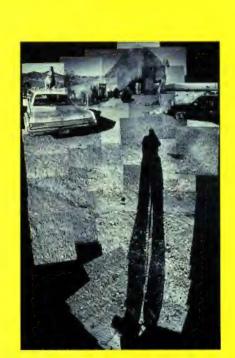
David Hockney and the Museum of Contemporary Art cordially invite you to become a MOCA Member to attend the exclusive Member's Opening for the exhibition David Hockney Retrospective: Photoworks

Museum of Contemporary Art, 250 South Grand Avenue

Annual Donor Preview (Exclusively for MOCA Associates and above) with hosted bar & hors d'oeuvres Friday, July 20, 2001 7:00 - 10:00 p.m.

Members' Opening Saturday, July 21, 2001 7:00 - 11:00 p.m.

Please respond by July 18, 2001 or call 213.621.1794 for more information.



MOCA Associate \$300

David Hockney

Retrospective: Photoworks

- IsunnA of anoitativnI . All Contributing benefits
- Donor Previews
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All Associate benefits

Art Advocate \$600

- s complimentary tickets to catalogue
- lecture series "Dialogues in Contemporary Art"
- r additional exhibition catalogue, Artists' studio tours Select MOCA travel opportunities
- (saugoleteo z letot) augoleteo Retrospective: Photoworks exhibition including the David Hockney
- All Art Advocate benefits Curators Circle \$1,000
- tours of private art collections Exclusive bi-monthly salons and and Receptions Invitations to Curatorial Previews
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1 additional exhibition catalogue

(Elstot)

2 artist-designed membership cards Member \$60

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[HOGKNEY)

Preview Party for David Hockney

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LIDEKNEY, DAVID



TOGETHER@MOCA FAMILY EVENTS

SATURDAY, JULY 21, 1-3:30pm MOCA AT CALIFORNIA PLAZA

Explore David Hockney Retrospective: Photoworks through an artist-led workshop for families with children ages 7–18.

Free, No reservations required. INFO 213/621-1712

Together at MOCA is made possible in part by the Joseph B. Gould Fund for Education and the City of Los Angeles Cultural Affairs Department.

David Hockney Retrospective: Photoworks was organized by the Museum Ludwig, Cologne, Germany. The Los Angeles presentation of this exhibition is made possible by Banana Republic and Audrey M. Irmas.

Front: David Hockney and Karen Kuhlman Looking at Photographs of Yorkshire, 1993, 1993, color laser printed photograph (9 prints) ed. 1, 120 1/4 x 151 1/2 in. overall, © David Hockney, photo: Steve Oliver Inside: Self Portrait. Karlsbad 1970, 1970, fujix pictographic silver halide print. 12 x 8 3/4 in., © David Hockney



THIS INVITATION ADMITS TWO. Please present for admission.

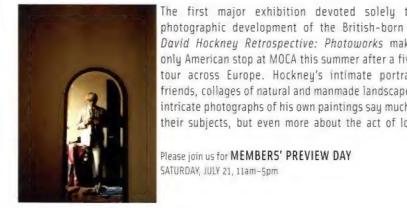
Members may bring up to 2 additional quests for \$6 each at the door.

Self-parking is available in the California Plaza parking garage on Lower Grand Avenue. Bring your parking ticket to the museum for validation. INFO 213/621-1794

The exhibition is open to the public from July 22 to October 21, 2001.

THE MUSEUM OF CONTEMPORARY ART MEMBERS' OPENING SATURDAY, JULY 21, 7-11pm

MOCA AT CALIFORNIA PLAZA 250 South Grand Avenue Downtown Los Angeles cash bar / music



The first major exhibition devoted solely t photographic development of the British-born David Hockney Retrospective: Photoworks make only American stop at MOCA this summer after a five tour across Europe. Hockney's intimate portra friends, collages of natural and manmade landscape

Please join us for MEMBERS' PREVIEW DAY SATURDAY, JULY 21, 11am-5pm

DAVID HOCKNEY ARTIST

After a prizewinning career as a student at the Royal College of Art, David Hockney achieved international renown in the early 1960s for his drawing, printmaking, and painting. Although Hockney is widely recognized for his contributions to Pop Art. a movement that derived its subject matter and name from references to popular culture, his exuberant 251 South Olive Street (next to MOCA) color and strong design sense also show the influence of 20th-century masters Matisse and Picasso. Hockney's distinctive style and use of color and light have graced an enormous range of art mediums. encompassing etchings, paintings, drawings, photographic collage, and printing. He has also earned a reputation as an innovative theater designer. designing sets for the Metropolitan Opera in New York and the Royal Opera House, Covent Garden in London.

Saturday, August 25, 2pm **Omni Hotel Los Angeles** Bunker Hill Ballroom

return service requested

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HOEKNEY, DAVID

Ms. Carol S. Eliel Los Angeles County Museum 5905 Wilshire Blvd Los Angeles, CA 90036-4504



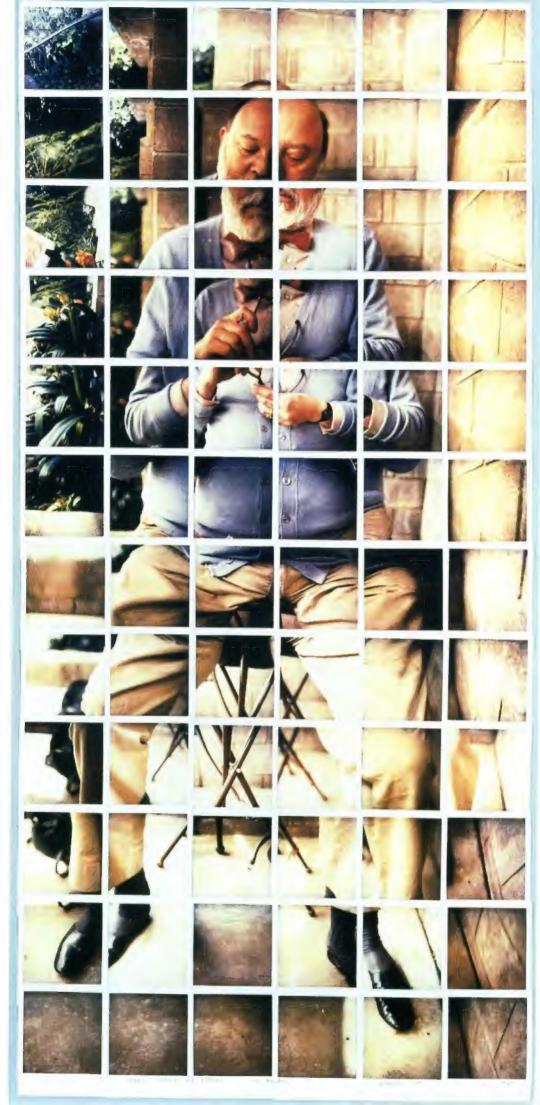
The Museum of Contemporary Art (MOCA) presents The Ralph Tornberg/Museum Director's 2001/2002 Series

DIALOGUES IN CONTEMPORARY ART

DAVID HOCKNEY, ARTIST

PHOTOGRAPHY AND PAINTING: THEIR PAST RELATIONSHIP AND THEIR FUTURE RELATIONSHIP

David Hockney Retrospective: Photoworks through October 21, MOCA at California Plaza





THE MUSEUM OF CONTEMPORARY ART

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PREVIEW OF

DAVID HOCKNEY

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hors d'oeuvres

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Self-parking is available in the MOCA at CALIFORNIA PLAZA
California Plaza parking garage 250 South Grand Avenue
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The first major exhibition devoted solely to the photographic development of the British-born artist, David Hockney Retrospective: Photoworks makes its only American stop at MOCA this summer after a five-city tour across Europe. Hockney's intimate portraits of friends, collages of natural and manmade landscapes, and intricate photographs of his own paintings say much about their subjects, but even more about the act of looking.



THIS EXHIBITION IS OPEN TO THE PUBLIC FROM JULY 22 TO OCT 21, 2001.

David Hockney Retraspective: Photoworks was organized by the Museum Ludwig, Cologne, Germany. The Los Angeles presentation of this exhibition is made possible by Banana Republic and Audrey M. Irmas. Reverse: Henry Cleaning his Glasses, Las Angeles, March 20th 1982, 1982, composite induced, 42 × 20 in., © David Hockn Above: Self Portrait. Karlshad 1970, 1970 fujix pictographic silver halide print, 12 x 8 3/4 in. © David Hockney

BANANA REPUBLIC.



DAVID

Repères nº 116, texte de Jean Frémon



HOCKNEY

Close and Far

Vernissage jeudi 8 novembre à 18 h

Galerie Lelong

13, rue de Téhéran, 75008 Paris

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Du mardi au vendredi, de 10 h 30 à 18 h. Le samedi de 14 h à 18 h 30. Fermeture le lundi.



5 novembre - 23 décembre 2003

DAVID HOCKNEY

Gravures et lithographies

Vernissage mercredi 5 novembre à 18h à la librairie

Vient de paraître : *David Hockney : Portraits de famille*, de Marco Livingstone et Kay Heymer traduit par Pierre Saint-Jean, éd. Thames & Hudson

Galerie Lelong

13, rue de Téhéran, 75008 Paris Tél. 01 45 63 38 62 - Fax 01 45 63 36 43



DAVID HOCKNEY 6.1937 THREE DIFFERENT THINGS

Painted in 1963

Oil on canvas \cdot 36 \times 24 in \cdot 91.5 \times 61 cm

Detail shown here at actual size

EXHIBITIONS: London, Whitechapel Art Gallery, *David Hockney: Paintings, Prints and Drawings 1960–1970*, 2 April to 3 May 1970, cat.P.39, no.63.14, reproduced in black and white

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The Cook 190 x 200 "£1400 "*£350



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The Sexton Disguised as a Ghost Stood Still as Stone 450 x 320 *£1600 **£400



David Hockney had always loved Grimm's Fairy Tales and had read all 220 of them. He also admired earlier illustrations to them by Arthur Rackham and Edmund Dulac. In 1969 he decided to make his own images. He especially enjoyed the elements of magic in the tales, and his images focus on his imaginative response to

the descriptions in the text rather than attempting to concentrate on the most important events in the narrative. They are therefore more than simply illustrations: they stand on their own as images, independent of the stories.

For instance, Hockney chose Old Rinkrank because it starts with the words 'A King built a glass mountain', and he was fascinated by the problem of drawing a glass mountain. He made various attempts, even smashing a sheet of glass and drawing the ragged pieces piled up in a big heap, before finding the solution: he depicted a tree and a house with a glass mountain in front which distorts their reflection. For other images, he turned to earlier artists for inspiration: Uccello for the Prince on Horseback in Rapunzel, Bosch for the Enchantress with the Baby Rapunzel and Magritte's surrealist games for the Room Full of Straw in Rumpelstilzchen, as well as Dürer and Leonardo.

Hockney's images are exuberant, inventive and memorable, and he now considers them to be one of his major successes.

author of Portrait of David Hockney (Chatto, 1988) and David Hockney Grimm's Fairy Tales (South Bank Centre National Touring Exhibition 1993)

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DAVID HOCKNEY



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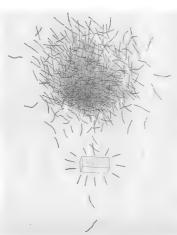
The Bell Tower 270 x 170 *£1400 **£350



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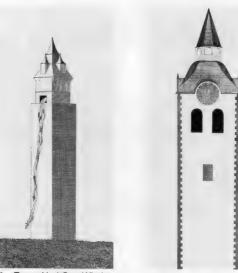
Rapunzel Growing in the Garden 440 x 330 *£2500 **£600



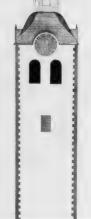
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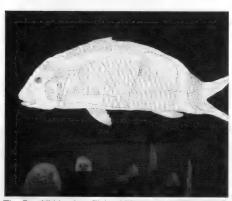
The Tower Had One Window 340 x 150 *£1500 **£350



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Enchantress with the Baby Rapunzel 270 x 230 *£2000 **£500



The Boy Hidden in a Fish 230 x 270 *£3500 **£850



The Princess in her Tower 440 x 320 *£1600 **£400



Digging up Glass 130 x 110 *£1200 **£300



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Wooded Landscape 390 x 270 *£2500 **£650



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Cold Water About to Hit the Prince 450 x 320 *£2500 **£650

DAVID HOCKNEY

Original etchings for six fairy tales from The Brothers Grimm, 1970



150 x 160 °£950 **£250



The Carpenter's Bench, a Knife and Fire 150 x 170 *£950 **£250



Old Rinkrank Threatens the Princess 230 x 270 "£1400 " £350



He Tore Himself in Two 450 x 300 "£1600 ""£400



The Older Rapunzel 220 x 250 *£1600 **£400



Rapunzel, Rapunzel Let Down Your Hair 260 x 250 *£2500 **£650



The Glass Mountain 440 x 320 *£1400 **£350



Riding Around on a Cooking Spoon 170 x 250 *£1400 **£350



Enchantress in her Garden 230 x 130 *£1400 **£350



Princess Searching 270 x 170 *£1600 **£400



The Lake 440 x 320 "£2500 ""£650



The Haunted Castle 340 x 210 *£2250 **£600



Room Full of Straw 250 x 220 *£1500 **£300



Glass Mountain Shattered 230 x 270 *£1400 **£350







DAVID HOCKNEY

Photographic Collages

SCOTTSDALE EXHIBITION: JANUARY 3-29, 1985

OPENING RECEPTION: JANUARY 3, 7-9 p.m.

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David Hockney



m, 1970. Ink on paper, 14" \times 17" (36 \times 43 cm.)

David Hockney

Portrait Drawings: a 20 Year Survey



June 2 to July 29, 1988

André Emmerich Gallery

41 East 57th Street New York 10022 Telephone (212) 752-0124 Fax 212 371 7345 HULKNEY, TORULO



Henry and Eugene, 1978. Ink on paper, 14" \times 17" (36 \times 43 cm.)















DAVID HOCKNEY

































lockney Paints the Stage

n Arts Council Exhibition layward Gallery, South Bank, London SEI August- 29 September 1985 Organised by the Walker Art Center, 1inneapolis

ponsored by Honeywell

roductions in order of appearance

lbu Roi Alfred Jarry

The Rake's Progress gor Stravinsky

<mark>The Magic Flute</mark> <mark>Vol</mark>fgang Amadeus Mozart

Parade Erik Satie

es Mamelles de Tirésias

Francis Poulenc

L'Enfant et les Sortilèges

Maurice Ravel

<mark>Le Sacre du Printem</mark>ps

lgor Stravinsky

Le Rossignol Igor Stravinsky

<mark>Oedipus Rex</mark> Igor Stravinsky NOV 22 1985

Exhibition Guide

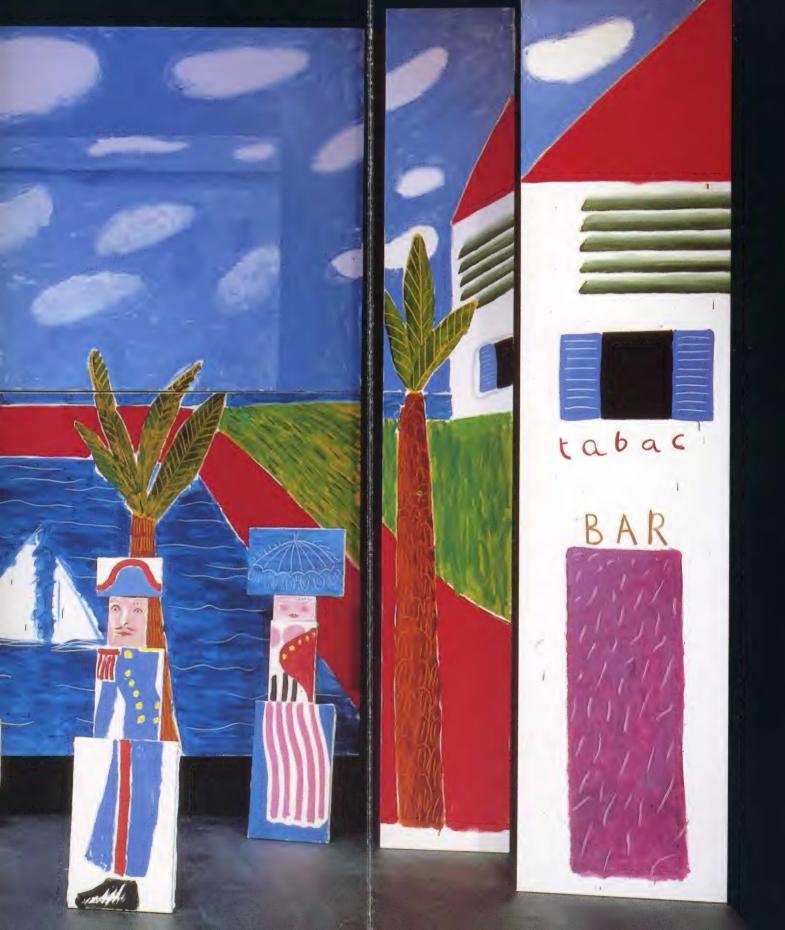


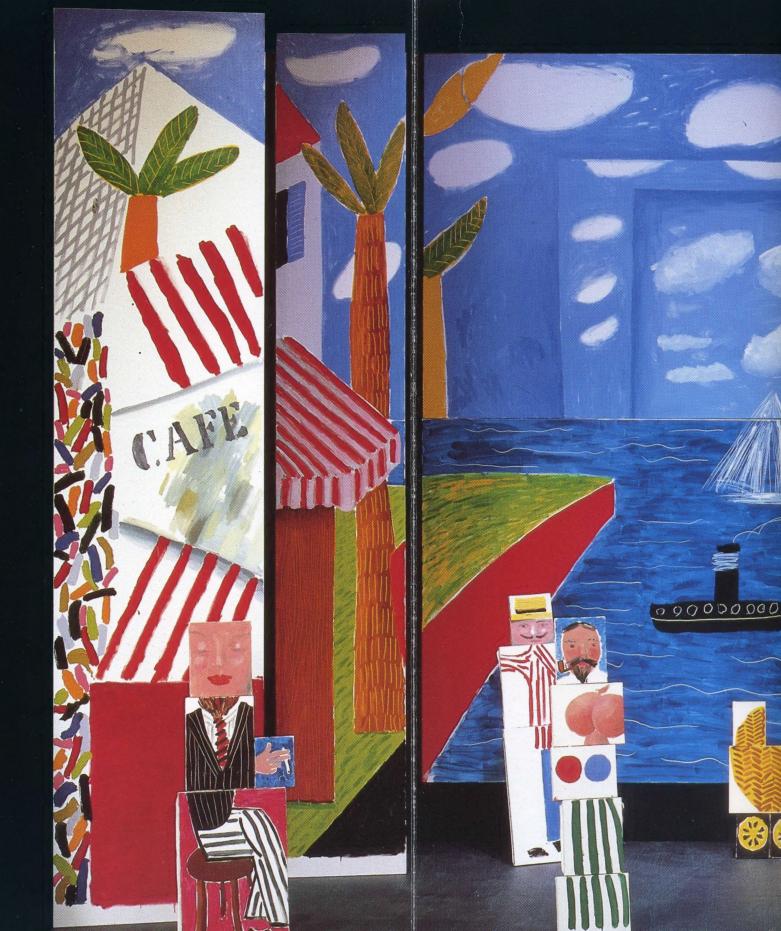
David Hockney at work on models for the installation of Hockney Paints the Stage

This exhibition covers all David Hockney's work for the stage, beginning with his sets commissioned by the Royal Court Theatre, London, in 1966 for a production of Alfred Jarry's farce *Ubu Roi*. The next production for which Hockney designed sets and costumes was Stravinsky's opera *The Rake's Progress* for the 1975 Glyndebourne Festival season. Stravinsky based his opera on Hogarth's Rake's Progress engravings. Hockney paid homage to Hogarth with designs in the style of 18th century engravings, with their insistent cross-hatching technique.

The set for the Auction scene, Tom Rakewell's room, is filled with gesturing figures, each made from several flat intersecting planes of laminated foam. They change their position or their expression as the viewer walks past the set, creating a sense of movement. When the Walker Art Center asked Hockney to collaborate on an exhibition of his designs for the stage, the artist's enthusiasm for the project led to his creating seven gallery-scale sets about one-fifth the size of the originals. They are Hockney's largest paintings to date, and several are peopled with the artist's first sculptures. The Bedlam set from The Rake's Progress shows a variety of inmates penned in a corner of the asylum. The walls are covered with quotations from 18th century illustrated texts.

The success of The Rake's Progress at Glyndebourne led to a commission for Hockney to design sets and costumes for Mozart's The Magic Flute for the 1978 season there. Hockney visited Egypt in 1963 and his work after that date was often filled with Egyptian motifs. With The Magic Flute he also turned to Italian Renaissance paintings for inspiration, particularly works by Giotto and Uccello. The dragon which opens the opera is a relation of the dragon in Uccello's painting of St George and the Dragon in the National Gallery, London, and the rocks come from a Giotto painting of The Flight into Egypt. Hockney liked the fact that Mozart could have known paintings of this kind. The Magic Flute set shows the Italianate rocks surrounding the formal ordered gardens of Sarastro's kingdom set amid the hot desert sands of Egypt. The fragmented painted foam beasts who creep out of the forest to listen to Tamino's magic flute



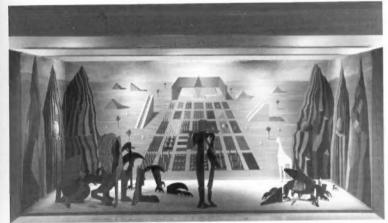




The Auction from The Rake's Progress



Bedlam from The Rake's Progress



The Magic Flute

were inspired by animal drawings in a medieval manuscript which Hockney saw in the British Library.

The New York Metropolitan Opera's first triple bill of French works, Parade, Les Mamelles de Tirésias and L'Enfant et les Sortilèges was presented under the collective title of Parade in February 1981. The evening was the idea of John Dexter, the producer, who called Hockney in as designer, and Dexter linked the three works with an anti-war, pro-children theme. Hockney stressed the gallic quality of the evening by basing his designs on French artists, Dufy, Picasso and Matisse.

The three productions of the Parade evening were given



L'Enfant et les Sortilèges



Le Rossignol

continuity by the addition of green costumed Pulchinello figures, who acted as invisible stage hands. They moved the building blocks that spelled out the names of the three composers and also made up the furniture for the farmhouse room in Ravel's L'Enfant et les Sortilèges.

The Metropolitan Opera's second triple bill was a celebration of the centenary of Stravinsky's birth in 1882. An evening of three short works by the composer was presented. They were Le Sacre du Printemps, premiered amid audience hostility in 1913, Le Rossignol and Oedipus Rex. The sets and costumes for Le Sacre du Printemps and Oedipus Rex preserve the formality and barbarism found in the music. The set for Le Sacre du Printemps is a huge background disc, with changing light which evokes the four seasons. The luscious subdued blues which cover the 149 painted canvases making up the set for Le Rossignol were inspired by blue and white Chinese vases of the 16th to 18th century in the Victoria and Albert Museum. The only exception to the range of blues is the red and gold figure of the mechanical nightingale, whose colouring jars visually as it did aurally in the theatre.

Colour Illustration: Les Mamelles de Tirésias 1983 Collection: Walker Art Center, Minneapolis © David Hockney 1983 Text by Judy Collins
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